ISSN-2393-9443

JOURNAL OF MANUSCRIPT STUDIES

Vol.48.2020

Oriental Research Institute and Manuscripts Library
University of Kerala, Kariavattom
Thiruvananthapuram - 695 581

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(Peer Reviewed Journal)

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Oriental Research Institute
and Manuscripts Library
University of Kerala

Edited, Printed and Published by Dr. Rejani R.S.
Asst. Professor & Head, ORI and Mss Library
on behalf of the University of Kerala

Cover Design
Orange Animation, Attingal

At Prasanth Printers
Ambalathinkara,
Kazhakuttom, Trivandrum

Annual Subscription Rs. 50/-

Articles for publication and books (Two copies each) for review may be sent to the Professor & Head of the Institute

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Statement about the ownership and other particulars of Manuscript Studies

(Form IV (See Rule 8)

Place of Publication	: Kariavattom Thiruvananthapuram
Periodicity of Publication	: Yearly
Printer, Publisher and Editor	: Dr. Rejani R.S.
Nationality	: Indian
Address	: Asst. Professor and Head Oriental Research Institute and Manuscripts Library Kariavattom
Name and address of individuals who own the newspaper and partners or Shareholders holding more than one percent of the total capital	: University of Kerala Thiruvananthapuram

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Kariavattom
31.12.2020

The Historic Mission of the Buddha

Dr. Dharmaraj Adat

Key words: Buddha, Śākya, Tribal society, Magadha, Social life, Chaturvarnya.

Abstract : The study tries to findout the socio-cultural scenario during the time of Buddha. The four - fold social stratification based on Varṇa System in Brahminic order and other historical backdrops are analysed. The study reveals how the Buddhist views fulfilled the inevitability of the age.

The Buddha was at the helm of the social hurricane in the world that broke the rock walls of Varna based society and manifested the liberation of the people and made the world more egalitarian by hitting hard at the exploiters and the elite. His gospel of love-ethics and compassion attracted all sorts of people into his democratic and inclusive community called the Sangha. The kings and the paupers found their way in and at times the compassionate one also relaxed his strict policies and democratic laws of the order, for the inclusion of all including the untouchables and women along with kings and emperors; masters and slaves; the untouchable and even the un-seeable amicably. He was fulfilling his task as history entrusted it on

him and initiated the unprecedented social and religious transformation in India.

The period needs to be historically analyzed to find the details of the social praxes employed by the Buddha to fulfill both the common people and the elites including the nobility and royalty. Unfortunately many historians have neglected this unique social change and intervention including the academic historians. But D D Kosambi stands out in this context as a unique model who dealt in detail with the history of Buddhism in India

Various ancient texts including that in Sanskrit testify the fact that many principalities and nation states called Janapadas were existing in BC sixth century on the banks of river Ganges. Some of them were kingdoms and some of them were led by Gana Nayakas or leaders of the people's councils. Some were in tribal primitive state too. There were many socio political and cultural conflicts too among these conflicting groups amidst whom the enlightened one was born with his own remedies to the miseries and sufferings of the people in this world. His philosophy and gospel was basically built on ethics and compassion the love-ethics in short.

In the Buddhist canonical text of Angutara Nikaya some sixteen Gotra Janapadas or ancient tribal states that have existed at that time are mentioned. Magadha, Anga, Vajjee, Malla, Kasi, Kosala, Sakya... were all tribal states and societies. Magadha and Kosala have also developed from the

primitive tribal state and were aligned under respective monarchies. There were primitive tribals in the deep jungle. The Moriya clan of Pipphala forest needs special mention. They were the ancestors of the great Mauriyan empire that was developed later.

The Buddha was born in the Sakya clan. It was between tribal clan rule and undeveloped monarchy. The leader or Gana Nayaka was elected intermittently from the leading families in the tribal community. When Gautama was born his father Sudhodanaws the chief of the clan.

The tribal society had many elements of primitive democracy in it. In monarchy such social democracy was of little importance. Kings like Prasenajit attacked the neighbouring clans in such a context to suppress and establish royal power and tyranny. Magadha and Kosala competed with each other in this warring game of conquest of the other tribal societies around. Kosala defeated Kasi and Sakya people completely. Magadha destroyed Anga and Vajjee or Vajyam. The rest of the tribal clans were devastated by the warring kings who followed them.

Social life was totally disrupted by the fall of the tribal system of social justice and the rise of the petty kings and warring lords. The most important issue is the relations and the loss of relations between the people and the regimes. To ward against the enemy and to establish and sustain the new mode of regime new systems like the permanent military was required.

For sustaining the military the tax system was imposed on the people. The tax system was unknown in the ancient tribal society. In order to force the people to pay more tax systems including that of Bali Sadhakas came to existence for the king. They were really terminators of the people.

Social change was also happening in a new pace. With the spread of iron the production and distribution system also changed drastically. Different classes emerged in society. The rich merchants who leased money for multiplying interest and made everything commodities; also got established.

The balance of society has lost and plunder, loot and hedonism got sway. The greedy rulers further squeezed the people for more and more money through taxes. Thus in the greed and lust of the newly formed militant monarchies the ancient tribal values and ethos suffered and became extinct. The heart of the people was disturbed as the age old customs and traditions were disrupted.

In the tribal system of production and distribution private property was not formed yet. Everything was common property of the tribe or clan. With the expansion of the agricultural system people engaged in the production and sale of commodities. Surplus became a reality in society. The surplus and commodities also got centralized in society in certain hands. No return to the old tribal system of community was a pre-condition at this stage in order to maintain this new system of distribution and centralization of surplus. Towards

this goal a powerful king was required for the new capital classes.

The ruling classes had to ensure the physical and mental servility of the people. The physical part was achieved by the king with his powerful state apparatuses. To tackle mental disturbances of the people and to achieve servitude the ruling elites learned that it is better to maintain the nostalgic memories of liberty, equality and fraternity of the tribal past in the collective-unconscious of the people. The ruling classes probed for such moral theories that were suitable for this purpose.

The Brahmanical religion or Brahmanism which was based in the fourfold Varna stratification called Chaturvarnya was not suitable for this aim. It was unable to satisfy all. The powerful Kshatriya elites and nobility ruling under the protection and sanction of Brahmanism was the order in Vedic obscurantist religion. Vysyas and Sudras were under exploitation. The Brahmin high priests played a crucial role in legitimizing the king and his decrees among the people. As Rahul Samkrityayan has pointed out the Vedic Varnasramadharma provided security to the rich class and restraint for the people. It helped the bloody hands that indulged in the large scale oppression and repression of the people. As a return the priestly class who were the custodians of morality was given a crucial role in the regime. (Bharaheeya Thathvachintha.) As a result these two classes who achieved hegemony in mutual support could not go further at one point in their onward journey. The growth of the Kshatriya or ruling

class has become a suffocation for the Brahmin or priestly class; and vice versa. The Kshatriya gained the power and sovereignty to conquer the neighboring regimes without the help of the Brahmin by that time. The Brahmin class was assimilating land and cattle the currency of that age and was increasing their financial foundation further. With the help of beliefs related to Karma, previous birth and rebirth and the other world (Paraloka) they were making things in their favor especially in tandem with Yaga, Yajna, Dana, Bali and other Vedic rituals that were established in society. The Brahmins were twisting the ownership relationships in the Chaturvarnya society in their favor. They were perfecting the social practices not just as means of communal exploitation but as an end itself.

The conflict between the Brahmin and Vysya was having another alter face. The Vysyas who were achieving great progress through agricultural and trade activities wanted the protection rights of the cattle. The Brahmin slaughtering of cattle for Yaga Yajna rituals affected them badly. The cattle were the backbone of the Vysya economy. The cattle were of great help to plough the land, in producing and marketing milk products and to move commodities from place to place. They utilized old cows, oxen and buffalo for these purposes. Thus they were keen to control the cow-slaughter of Brahmins somehow.

The social consciousness was rising against the Brahmin class. K Damodaran explains the times in the following manner. "Brahmin-Kshatriya conflicts on one side,

Brahmin-Vyasya feuds on another side; and the master-slave struggles too were one. All the contradictions in society were intensified during the time. Different sections including the kings, merchants, landlords and the slaves began to express their wrath against Brahmin supremacism in society. Brahmanism was that much corrupted and decayed by then."(The Soul of India.)

Naturally this age has also changed social and religious life styles. Intellectual thought and enquiries prospered. The social upheaval and conflict forced the people to question and challenge the existing order and status quo. The Chaturvarnya based on Varna hegemony, the authenticity of the Vedas, theories related to Atma the soul, Brahma the cosmic spirit, Karma, Punarjanma or rebirth and Moksha or deliverance began to be increasingly questioned. Many social reformers and philosophers emerged during the age. Materialists like Ajitakesakambala, Makhali Gosala the Akarmanyatavadi or Ajeevaka, Poorna Kasya the Akriyavadi, Prakroodha Katyayana the Nitya Padardhavadi, Sanjaya Velatthi Putta the Sarvajnavadi, Mahavira the Anekantavadi and Gotama the Buddha who was an Anityavadi, were a few who came to address these troubled times. No one except the Buddha could identify the core issue of the context and to suggest the remedy it required. He came with love and compassion that was lacking in the period and won the heart of the people.

As Dr S Radhakrishnan has observed, "Buddha felt most intensely the inevitable defects of an age of criticism and

enlightenment, when ancient faith was undermined and the fancies of theology were disappearing like the shapes of a dream. Men's souls were full of unrest, and desolating discord, and those unable to believe were looking out for a doctrine. The quest of the age was reflected in the spirit of early Buddhism. Buddha laid his finger on the heart's desire for the true, the good and the beautiful" (Indian Philosophy. Vol. I)

The Sangha of the Buddha was in complete ethical union with the ancient tribal beliefs and customs. The new members were admitted to the Sangha as the new adoptees were initiated into the tribe or clan. For taking collective decisions the Buddha adopted the ancient tribal form of democracy. Like the tribal society had no place for private property the Bhikus in the Sangha were also not having any rights for private property and accumulation of wealth as per the Vinaya rules.

As he knew well that he could not block the changes happening in his society, the Buddha through his Sanghas tried to capture the positive aspects of the ancient tribal clans and socio cultural organizations. That is how he became a representative, spokesman and a practitioner of his age. Dr. Radhakrishnan records, "Buddha stood forth as the spokesman of the age. He was deeply influenced by the reaction setting in against the popular beliefs. There is no mistaking the fact that he merely accelerated what the stream of events was already rolling onward. He focused the sprit of the age and gave a voice to the vague and unsystematized feelings

of thinking men. He was at once the prophet and the exponent of the time." (Indian Philosophy. Vol. I)

He was able to bring the message of love-ethics in the context of community or social justice in accordance with the ancient tribal system of distributive justice. He was able to provide a sense of reality to the people, though contingent and ephemeral. He was able to cater to the necessities of his age in philosophical ways. That is why the people from all walks of life were lured to the Viharas. The Sanghas were the self-consciousness and self-esteem of human being who has either not yet found themselves or has already lost themselves again. The Sanghas were the general theory of the inverted world-consciousness, its encyclopaedic compendium, its logic in a popular form, its spiritualistic point d'honneur, its enthusiasm, its moral sanction, its solemn complement, its universal source of consolation and justification. It was the fantastic realization of the human essence. These were the unreal manifestations of the age though. It was a call against misery and an expression of real sorrow as well. The Buddhist Sanghas were the sigh of relief of the depressed and oppressed. It was the heart of the heartless world. It was the spirit of the spiritless contexts. That is why the Buddhist religion and thought also sedated and made the people sleep in its lap (courtesy of Marx's opinion on religion). The reality of the triumph of the early Buddhism is involved in it.

Because of historical limitations of his early age, the Buddha could not penetrate deep into the crises of his age and

to identify the undercurrents of history to find and teach the solutions for it. Therefore in the contemporary context the root causes of misery of the people remained un-deciphered. He suggested complete detachment from all worldly attachments and relations.

Those who evaluate the age now may identify the reasons for the misery of the people in many other things. Means of production and distribution and related human relations were changing in his age. The suffering of the people was the natal pangs of the new age. Real solution to these problems were impossible during that time, because the simple production and distribution system cannot handle the complexity and offer the adequate solution possible in the great socialist and Communist era. So the Buddha idealized the misery and suffering of the people. That is why Buddhism flourished in the beginning and decayed later. Marx's words critiquing religion are worth remembering here. "The profane existence of error is discredited after its heavenly altars and hearths has been disproved. Man, who looked for a superhuman being in the fantastic reality of heaven and found nothing there but the reflection of himself, will no longer be disposed to find but the semblance of himself, only an inhuman being, were he seeks and must seek his true reality."(On Religion)

The popular happiness in imagination persuades the people to abandon the urges about existing realities. When they are disillusioned they may think rationally and act towards making their own reality. "Criticism has torn up the imaginary

flowers from the chain not so that man shall wear the unadorned, bleak chain but so that he will shake off the chain and pluck the living flower. The criticism of religion disillusions man to make him think and act and shape his reality like a man who has been disillusioned and has come to reason, so that he will revolve round himself and therefore round his true sun. Religion is only the illusory sun which revolves round man as long as he does not revolve round himself" (Marx, On Religion)

The personal character of its founder the Buddha, and the social democratic nature of his Sanghas played an important role in the victory of Buddhism. Along with it the support of Kshatriya and Vysya classes also played a pivotal role. As pointed out earlier the Buddha emerged with his new philosophy when Brahmanism was at a dead end and decayed into a deadlock for the society in its progress and a new ideology was essential and inevitable. New Kshatriya-Vysya regimes were emerging and they were also searching for new liberating ideologies. They have identified the significance and contextual value of Buddhism. They also learned that it can restrain the sensual and worldly desires of the people who are below them and check their class mobility and urge to climb up the class ladder. That is why they have opened up their treasuries for the Sanghas. Rahul Sankrityayan has recorded it clearly.

"Buddhism was really revolutionary in its original theory of dependent origination or theory of impermanence (Pratitya Samudpada and Anitya Vada). It proclaimed that the

whole world, society and the human are constantly changing. It called for constant action and change forgetting the past luster and the lost golden age. In this way it could be a threat to the wealthy classes but the importance of action promises them too. Thus leading emperors and kings became the followers of the Buddha. Outside India the rulers of Sri Lanka, China, Tibet and Japan became the proponents of this new religion. They knew well that it was not for social revolution but for sustaining the status quo. Breaking the national and class boundaries the philosophy of the Buddha helped in expanding the empires and kingdoms. The class relations were untouched and Buddhism desired for alleviating the Varna and caste hierarchy in society. The real miseries were not fulfilled. But the lowest classes were drawn to Buddhism. In the perspective of class interest was something like the mediation of a ruling representative. Without alleviating the self interest in class it tried to be an ethical ally." (Bharatheeya Thathvachintha) Thus Buddhism fulfilled the inevitability of the age.

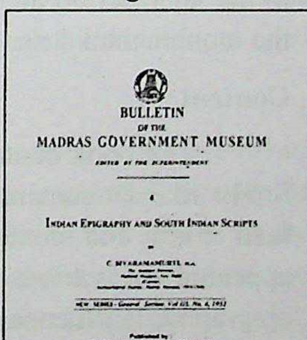
A Review on Indian Epigraphy and South Indian Scripts

Prof. (Dr.) R. B. Sreekala

Key words: Epigraphy, Archaeology, Scripts, Manuscripts, Inscriptions, Asoka.

Abstract : The article reveals the contents and its importance of the Book, *Indian Epigraphy and South Indian Scripts* by C. Sivaramamurti. The characteristics of Indian scripts, especially South Indian scripts, are explained here. The origin and development of South Indian scripts are analysed in the article with ample examples.

The Epigraphy is the study of inscription or epigraphs. It is the science of identifying graphemes, clarifying their meanings, classifying their uses according to date and cultural contents and drawing conclusions about the writing and writers. Inscriptions are the writings on stone, metal or some material as an important historical source. These are valuable historical evidence of the existence and activities of early Kings and Empires. The earliest deciphered epigraphy found in India are the edits of Asoka of 3rd century BC written in very early forms of middle Indo Aryan


BULLETIN
OF THE
MADRAS GOVERNMENT MUSEUM

INDIAN EPIGRAPHY AND SOUTH INDIAN SCRIPTS

Languages in the Brahmi script. Joseph Prinsep is the first person who read the Asoka Brahmi in the 1830s.

There is a book, named *Indian Epigraphy and South Indian Scripts*, which is published as the 4th Bulletin of the Madras Government Museum, edited by the Superintendent of Museum. This bulletin can be considered as a milestone in the study of Indian Epigraphy.

It is written by C. Sivaramamurti, who was the former Assistant Director to National Museum, Delhi and Curator to Archaeological section in Madras Museum. He is a pioneer in the field of Epigraphical study in India. The book 'Indian Epigraphy and the South Indian Scripts' gives valuable details to the study of many inscriptions from Maurya period (3rd BC) to 15th Century AD Vijaya Nagara period. It was published in 1948 and the 3rd re-print in 1999 by the Principal Commissioner of Museums, Govt. Museum, Chennai.

In the beginning of the book, the writer gives a very elaborate study of various Edits available in India. He says that many inscriptions were lost due to the ignorance of the people in the later period and discussing the importance of upkeeping the monumental structure and inscription in India.

Content

The book contains various aspects of Indian Epigraphic Study like Document, Signature of Kings, Seal, Inscription: their form and content, Scribes, the ornamental characters appeared in various inscriptions, literary value of Indian epigraphy, Influence of Indian Epigraphy Abroad, Indian Epigraphy and South India's contribution, Development of

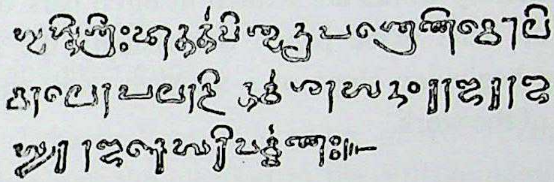
letters of Alphabets during the centuries and selected passages from inscriptions.

Example for Signature and Seal of the King Harshavardhana, which is missing in India, is given below



(Fig 7, Page 21)

Another example : The name of the King Raja Rajah was given in one of his inscriptions in 'Thiruvangadu Plate' is given below:



(Fig 11, Page 23)

This article highlights the content of the Inscription and the development of letters of Alphabets with appropriate charts during B.C. 3rd century to 15th Century A.D. The book limited to the study of Epigraphy as well as South Indian Scripts upto 15th Century A.D. only.

The Book gives us many relevant details in the field of Indian Epigraphic study. Some of the important aspects of Epigraphics study is to be highlighted here in this article. In the book, the writer gives a clear picture of the Ancient rulers and the people in the country at that time. He gives us vital

information of Ancient India, documental evidence of different images holding palm leaf in their hands like Brahma, Saraswathi, Shiva, Buddha, etc. The seal of the rulers, the identity of rulers in their inscription, the auspicious symbols and salutation in edits and plates. The first verse of various ancient Sanskrit works were engraved on plates are interesting to scholars. At first they wrote the content of an Inscription in palm leaf and then engraved to stones.

Inscription Details

Normally inscriptions contain an ancient incident in India, but literary works are written in birch bark or palm leaf and later on hand made paper. Surprisingly the inscriptions contain the beginning sloga of a Sanskrit work can fixed the latest date of the work.

For eg:

"The occurrence of the verse

सर्वमङ्गलमङ्गल्ये
शिवे सर्वार्थसाधिके
शरण्ये त्रंबके गौरी
नारायणी नमोस्तुते।।

in the Dadhimati Matha Inscription of Druhlana is very important. It occurs in its complete form in the section called Devi Mahathmya of the Markandeya Purana. The latest date of

the composition of the Devi Mahathmya is thus determined by the date of the inscription, the 7th century A.D."

The inscription gives us the details of the various developments and services rendered by the Temples as well as the rulers during various centuries. Inscription on the wall of the Brahadeswara Temple at Thanjavur, which was built by Raja Raja Chola (A.D. 985-1014) gives the details of royal families gifts to the Temple was recorded. Like that the Pallava inscriptions of given details of ancient irrigations for agriculture. The inscriptions gives the names of three main Thadakas as Vaira Megha Thadaka, Parameswara Thadaka and Chithra Megha Thadaka. Such water sources are maintained in Pandyan period inscription.

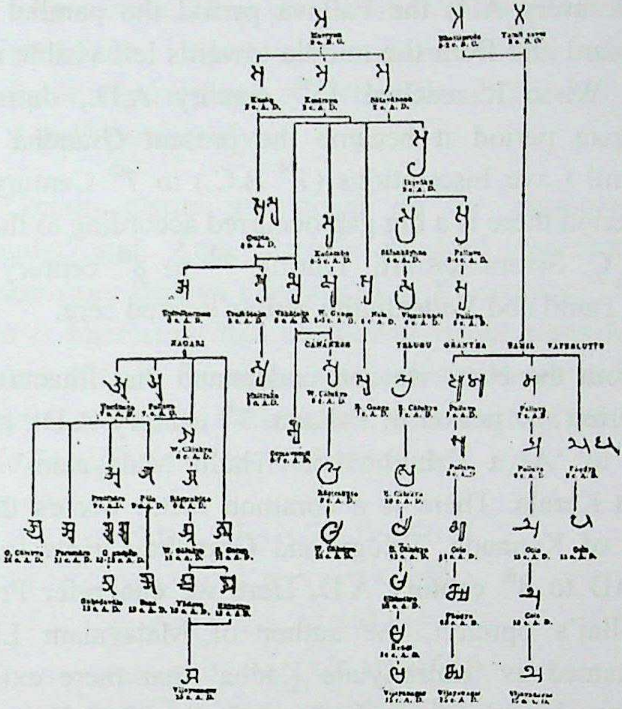
The Utharanalloor inscription of 10th Century A.D. gives details about the election to the Village administration. The system of punishment, implementation of Justice also found in Vijaya Nagara Inscription. From the Inscription we came to know that the centre of education was temple. Temples were the centre of amusement for the people, the cultivation of Arts and Aesthetic thoughts for the people.

Asoka in his inscription revealed his 'quaint sympathy, clear cut views, tolerant vision and simplicity of a powerful Emperor'. According to his edit, anybody can see him to discuss and matter of state even his dining chamber, in his court or in the palanquin or in his garden. In Asoka's edit clearly ordered to reduce the slaughter of Animals to minimum and killing of Peacock's also two at a time.

Many inscriptions had salutations during different dynasties. In the 'Chalukyan Grants' begins as 'Swasti Sreematham' also 'Mangalam Mahasree' found in many inscription. In Asoka's edits 'Devanam Piya' and in the caves of western India it is like 'Namo' or symbols like 'Wheel' or 'Thrisula'. In Western Ganga Inscription like 'Jitham Bhagavatha' and in Pallava edit there are many salutation given as 'Om Namah Sivaya, Namo Budhaya, Namo Bhagavathe Vasudevaya Namo Brahmane, Namaha Saraswathye' in Vijaya Nagara Grant like Sree Ganathipathaye Namaha. Later in Palm leaf given as 'Hari Sree Ganapathaye Namaha' and in some Vattezhuthu manuscripts the salutation 'Namo Narayanaya' which become in short form like 'Nanom Monam'.

Details of the Evolution of Scripts in South India.

In this book, the development and changes of each letter is shown from different Inscriptions of various times. In each and every letters were drawn and it is available in the various inscription from 3rd B.C. Mauryan period to 15th century A.D. Vijaya Nagara period in the Chart given below shows the development of South Indian Script like Devanagari, Kannada, Telugu, Grandha, Tamil and Vattezhuthu scripts as follows:



(Fig 20, Page 57)

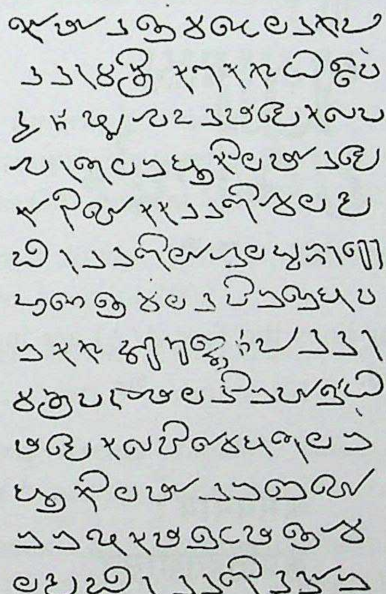
From the above chart we can analyze the development of Grandha, Tamil and Vattezhuthu scripts. According to the chart the alphabet 'A'(A) starts from Mouryan, 3rd B.C. century and after 500 years in the Sathavahana period, 2nd century A.D., the alphabet 'A'(A) had slight change in the right stroke. In the 3rd century A.D. in Ikshwaku Period. The letter A had long strike with curve at the end towards left (3rd to 4th Century A.D.) and after within 100 years, during the Pallava period almost the same, but the left curve become shorter. After 200 years (5th Century AD) again in the same Pallava period the curve is like a parallel strike upward stroke and after again 200

years(7^{th} century AD) the Pallava period the parallel stroke move upward and from the middle towards left visible change occurred. When it reached 15^{th} century A.D., during the Vijayanagara period it became the present Grandha script. From Tamil Cave Inscriptions (3^{rd} B.C.) to 7^{th} Century A.D. Pallava period there is a big gap occurred according to the chart given by C. Sivaramamurti. During 7^{th} to 8^{th} century A.D., Grandha, Tamil and Vattezhuthu scripts existed here.

From the chart we can understand that illustration of scripts during the period of Pallava, 7^{th} century A.D., is quite resemble to 'Arya Ezhuthu' or 'Thulu Malayalam' which existed in Kerala. There is a common factor occurs that the similarity of Kannada, Telugu and Grandha scripts from 4^{th} century AD to 8^{th} century A.D. Here we can refer Prof. N. Krishnapillai's opinion, the author of Malayalam Literary History named as 'Kairaliyude Kadha' that there existed a common speaking language in South India. (Ref. Kairaliyude Kadha, page 16) In support to his intension we can place the similarity of the above said scripts during Pallava period. So now the questionarise, the present Malayalam scripts developed from Arya Ezhuthu or directly from Grandha Tamil scripts. Dr. M.R. Raghava varrier try to explain in his article, 'History of Malayalam Scripts' in the book 'Malayala Bhasha Charithram' edited by Dr. Naduvattom Goplakrishnan that the Arya Script was used to write in ancient time in Kerala(Page 350). But he can't reach a conclusion that from which script the present Malayalam script developed. He also follows Sivaramamurti's book for preparing the charts mentioned in his article. In conclusion there are three streams of scripts used here for

writing manuscripts. They are Tamil Grandha, Arya Ezhuthau and Vattezhuthu. Sivaramamurti mentioned about the peculiarity of angular shape of certain Tamil Grandha scripts as A, B I, X and \ particularly.

Certain charts are given as for example of the Vattezhuthu and Arya Scripts mingled together in an inscription from Pandya Paranthaka of 8^{th} century. The author says, "it is interesting that all medial vowel signs are added before and after in the same line and not above or below in Vattezhuthu. In early Vattezhuthu letters are given here are nearer to Tamil letters than the later ones."



(Fig 133, Page 236)

The earlier Tamil Grantha script is very close to early Kannada – Telugu variety. The similarity of Script during the Mahendra Varman I and Narasimhavarman I are used in all over South India and Decan. But from 7^{th} century Grandha Tamil, Kannada and Telugu also shows difference and attained individuality in the later period.

The author says "The inscription of Mahendra Varman in his cave temple and the different 'Birudas' at Mahabalipuram on the incised Dharmaraja Radha and other monuments are examples (P 222 Fig 121)

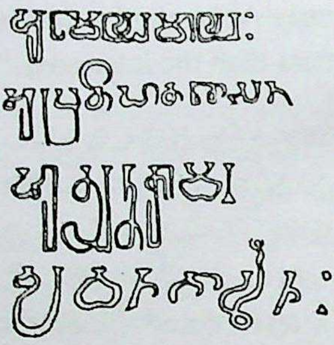


FIG. 121

In these four lines the four A(A) are in different type based in same period.

Transliteration

अमेयमाय :

अप्रतिहतशासन

अत्यन्तकाम ।

अवनभाजन :[1]

Conclusion

C. Sivaramamurti's study on inscription, its content and the analysis of scripts limited upto 15th century A.D. Vijayanagara period. There is no reference about the development of present Malayalam script but there are references about Arya Ezhuthu Script and Chart of the development of Gantha script. So it is necessary to continue the study of Malayalam scripts based on Manuscripts. Even though his study limited upto 15th century period, the book gives us vital information about the development of South Indian Scripts with pictorial evidence which will create a strong base for the learners of Epigraphical and Palaeographical studies.

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Textual Criticism-Some Practical Hints

Dr. Ajithkumar K.V.

Key words: Textual Criticism, Scribe, Critical edition, Codex, collation, Indices.

Abstract: The fundamental principles of textual criticism and its practical issues are discussed in the study. The problems and possibilities of textual criticism and its relevance in Manuscripts studies are explained in detail. Limitations and its practical directions in the field of textual criticism are disclosed.

Textual criticism has naturally to deal with the texts and a text is defined as a written document in a language known, more or less to the inquirer and assumed to have a meaning which had been or can be ascertained[1]. It has immense scope in the field of research in each and every branch of Sanskrit since most of the works available to us are copies of copies at least three or five time. In India we have a rich oral tradition of transferring of knowledge before the invention of writing

or even after writing became a common practice. In Kerala there is the living tradition of Vedic chanting in oral mode even today. We have no idea about the Autographs of the great dramatists and poets like Bhasa and Kalidasa etc. The works available to us are the copies of copies five times or ten times removed from the Autograph; which is the original copy of the work written by the author himself or its revision by the author in his own hand[22].So there are every possibilities of errors crept in the works available to us. There is a popular saying in Malayalam that *Grantham mūnnu pakarttīṭil muhūrttam mūtramāy varām.* (When we copy a text three times the word Muhūrtta denotes time in the original may be changed to mūtra meaning urine). And it is our experience that our mind cannot concentrate anywhere for a long period and likewise a scribe while copying a manuscript may be expected to commit many mistakes. Generally the corruptions committed by the scribes can be classified under two heads (a) Intentional and (b) Unintentional. If the corrections are made by the scribe voluntarily ie., by thinking that the word or syllable seen in the manuscript from which he/she is

copying is seems to be, so far as the knowledge of the scribe, not suit to the context or by such other reasons, it comes under the first category. It deserves to be note here that it is our common experience that while copying, we are not copying anything syllable by syllable but by word by word, every time thinking about the meaning .Other type of errors committed by the scribe unknowingly or involuntarily due to poor eyesight or defects of hearing,or inadequate light etc come under the second category.

The preparation of critical edition has a significant role and it is a tedious task so far as research is concerned but the result of such a task is tremendous. Due to the time consumption and tiresome job behind this work there are low takers in this field of research. In the field of research in Sanskrit normally there are three types of unpublished manuscripts before us – (1) the manuscript as a codex unicus (only one copy of the manuscript is available) (2) more than one manuscripts are available(it is to be noted that at least four or five copies should be available to produce an ideal critical edition) (3) The publication of the improperly edited works. The publication of the first type is an easy task compared to other types but it is also very important

because it is our duty to bring about the knowledge in them to the academic world for the benefit of the society. I am fortunate to get an opportunity to guide a student did her Ph D on the publication of the commentary of the Āyurvedic work of Vikkam Pāccumūttatu named *Hṛdayapriya*. The manuscript was procured by her from the private collections of *Vaidyamaṭham* family which being the only family has the right to enter the *Yāgaśālas* (sacrifice dwellings) for treatments. The second type is the most important and which is the core area so far as critical edition is concerned. The third type is the preparation of critical edition of the text published earlier without using the scientific methods prescribed in textual criticism. Strictly speaking the published manuscripts cannot be able to call as manuscripts. The printed text can be used as a mother manuscript for the collation of manuscripts. An attempt is made in this paper to discuss the procedure of the preparation of the critical edition of a work of the second type with the help of illustrations taken from the critical edition of *Rāghavīya* commentary prepared by a veteran scholar Dr. M.S.Kamat[3]. For the illustration of the third type, take the case of a śloka

quoted by Rāmapāṇivāda in his own commentary named *Bālapāṭhya* on *Rāghavīya* .i.e as follows-

jitendriyatvam vinayasya kāraṇam guṇaprakarṣo vinayādavāpyate/
guṇādhike pumsi janoḥnurajyate janānurāgaprabhavāśca sampadaḥ //

The *Sūktiratnahāra* and *Subhāṣitaratnabhaṇḍāgara* both ascribed this śloka to Bhāravi ,the author of the mahākāvya named *Kiratārjunīya*. It is remarkable to note that none of the published works of *Kiratārjunīya* contains the above śloka. Apart from this there are also so many ślokas quoted from *Kiratārjunīya* by Rāmapāṇivāda which cannot be seen in any of the printed texts. So there are ample scope for preparation of critical edition of these types of printed texts in Sanskrit. After going through the nature and scope of critical edition now we move on to the practical hints for critical edition.

Hints for critical edition

The process of critical edition can be classified under five heads as follows-

1 Preliminary procedure

2 Collation of manuscripts and preparation of critically edited text.

3 Preparation of the critical notes on the reading adopted.

4 Introduction to the text.

5 Preparation of indices.

1 Preliminary procedure.

When a scholar decided to prepare the critical edition of a manuscript the first step is the collection of all extant manuscripts. For this Descriptive Catalogus Catalogorum should be consulted which avoids the laborious process of referring to the catalogues of different manuscript libraries. A catalogus catalogorum is a catalogue of the existing catalogues of manuscripts published from various manuscript libraries. Here the name of Theoder Aufrecht should be remembered who prepared the first of this sort in three volumes, first volume in 1891 from Heidelburg, the second and third volumes from Bonn in the years 1896 and 1903 respectively[4]. Actually he gave the name of this sort of

work as catalogous catalogorum. Now Madras University has been publishing a New Catalogous Catalogorum series and the first volume was published on 1949 and now 42 volume has been published yet. In addition to the consultation of New Calalogous Calalogorum various private collections of manuscripts should also be searched to garner all extant manuscripts. Technically the owners of manuscripts are referred to as manuscript custodians, the place where manuscripts are stored are called manuscript locations, and the person who is engaged in the identification of manuscript locations and the collection of manuscripts can be called as manuscript collecter[5].

After procuring all extant manuscripts the next stage is the designation, ie naming of each of them taken for the preparation of the critical edition of the work. This may be done with the help of single alphabets or by a group of two or three alphabets indicating the place from which the manuscripts hail. This abbreviated sign is called siglum and the plural form is sigla. This can be illustrated with the help of some of the manuscripts collected by Dr.M.S.Kamath for his critical edition of

Rāghavīya collected from the manuscript libraries at Trivandrum,Tripunithura and Madras as follows-

1 PT ------The printed Text.,Ed.by Ravivarma L.A.,T.SS.No.146,1942.

2 TM1------TC.No.1510 (COL.No. 1716) preserved in ORIML, Trivandrum.

3 M1 -------Transcript No.R.3397,preserved in Government .Oriental Manuscript Library,Madras.

4 TR1--------MS.No 1017.preserved in Samskrta Grantha Library, Tripunithura.

It is to be noted that sigla given for the manuscripts have reference to the place from which they hail[6].

After designating the manuscripts, the next stage is the description of all relevant details connected with the manuscripts such as the place of origin or location, material, script used, ownership, size, number of leaves or pages, peculiarities if any etc .For example take the case of TR1 mentioned above as No. 4.This is a palm leaf manuscript preserved in the Samskrtha Grantha Library, at Govt. Sanskrit College, Tripunithura, Ernakulam District. It contains 179 leaves and they are serially

numbered. The size of the leaf is 19cms*3 cms. The leave serially numbered 123 is missing. The first leaf is damaged and a fragment of it is found. It contains the whole of the *Rāghavīya* text. It seems that the manuscript might have been copied by two persons, as two types of handwritings are noticed in it. The colophon at the end simply reads - *Iti śrī rāghavīye vimśati sargaḥ* II The colophon is the tail end of the manuscript or a section thereof, recording the ending of a section, part or the whole of the work itself.

After denoting all these details the preparation of stemma codicum is the next stage which can be arrived by comparing the details of manuscripts. Generally the factors taken into consideration are the commonness of readings, errors, omissions, transposition of passages and the interpolations to making them to groups. Afterthese let us move on to the second process of critical edition.

2 Collation of manuscript and presentation of critically edited text.

Through this process the presentation of the critically edited text devoid of all spurious and

interpolated readings and of errors. The author's intentions, contextual exigencies, alliterative tendency of the author, metrical requirements, grammatical accuracy are some factors help us in finalizing the actual readings. The next stage is the third process.

3 Critical notes on the readings adopted.

This portion will furnish the logical reasons for adopting the particular reading and should be included in the introduction to the text. For example the justification of the reading of a word *Bhūpāla* in a śloka *Rāghavīya* can be given as follows-

aśeṣabhūpalakirṭīarociṣām

miṣeṇa bālārkakarairvirājite I

padāmbuje yasya masārapīṭahikā

sarasyabhūtāmaniśam vikasvare II (*Rāghavīya* I-4)[7]

Here the word *Bhūpāla*, is adopted as the correct reading, but in most of the other manuscripts the reading is *Rājanya*. The following reasons are adduced to select this reading.-According to the commentary *Bālapāṭhya*

the reading is *Bhūpala*, and in the context the reading *Bhūpāla* is more appropriate. The word *Rājanya* literally means a person belonging to *Kṣatriya* caste even though by transference it may mean king. Thus see *Amarakośa*-

mūrdhābhiṣikto rājanyobāhujaṣ kṣatriyo virāṭ I

rājñi rāṭ pārthivakṣmābhṛnnṛpabhūpamahīkṣitaḥ II(II.19.I)[8]

Also see the *Vārtika-Rājño jātāveveti vācyam* I under the *sūtra -rājāśvaśurādyat* II(IV.I-137).In the context the intended meaning is the kings, ie vassel kings and not merely the person belonging to the *kṣatriya* caste. After this now we move on to the fourth process .

4 Introduction to the work.

S.M.Katre, in his *Introduction to the Indian textual criticism*, pointed that Introduction should contain the known history of the author and the text, the different works attributed to him and evaluation of the literary merits of the author, his peculiarities and idiosyncracies. If the text edited has been commented up on, it is advisable to give a brief history of these commentators

and evaluation of their works. It also deal with the text from the point of view of literature. All the topics under preliminary procedures and the critical notes on the readings adopted, may also be added to the Introduction. After preparing the Introduction we move on to the final process of textual criticism.

5 preparation of Indices

This portion includes the *subhāṣitas* furnished alphabetically and citations that are found in the edited text. The ślokas should be given proper details with all bibliographical details for easy reference. It is also advisable to give a table alphabetically of genuine readings adopted in the case of the critical edition of hitherto unpublished works. It is also advisable to furnish the spurious readings and interpolated passages if any in this section. Thus we can prepare a good critical edition of the work.

References

1 S.M.Katre, *Introduction to Indian Textual Criticism,* Deccan college, Post-graduate and Research Institute, Poona, 1954, p 4.

2 *Ibid*, p.18.

3 Dr.S.M.Kammath, Guidelines to Textual Criticism, *Pūratrayī*, p.6.

4 P.Visalakshy, *The fundamentals of manuscriptology*, Dravidian Linguistics Association, St.Xaviours College, Thiruvananthapuram, 2003, p.57.

5 *Ibid*, p.40.

6 Dr. S.M.Kammath, Guidelines to Textual Criticism, *Pūratrayī*, p.8.

7 *Ibid*, p.14.

8 *Idem*.

Aucitya Siddhānta of Kṣemendra

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Key words: Sanskrit poetics, Aucitya, Soul of poetry, Kavya literature.

Abstract: Aucitya siddhānta of Kṣemendra occupies a prominent place in the realm of literary criticism. Kṣemendra defines Aucitya or Propriety or appropriateness as the soul of poetry. In the absence of Aucitya, a kavya loses its aesthetic value and beauty. One thing which is most suitable or proper to other is termed and defined as Aucitya. Without Aucitya, the realization of aesthetic beauty and pleasure in a Kavya is difficult to be attained.

Any scholar who wish to study poetics and philosophical visions in ancient India should inevitably study the phenominal rise and development occurred in the Sanskrit Literature and criticism during the early centuries after Christ and also about the great scholars who interpreted the poetic theories according to their own scientific theories and philosophical postulates. That includes Rasa, Alankara, Guṇa, Rīti, Dhavani, Vakrokti and Aucitya. The Sanskrit literary criticism and philosophy there after depended upon

the aforesaid theories based on strict definitions and postulates according to each theory and as a whole. It can also be found that every branch of these poetics exists independently and jointly in all the Mahakavyas, Dramas and Poetry, which made Sanskrit literature its uniqueness and individual entity. Among these Siddhantas Aucitya occupies a prominent place in the relm of literary criticism.

The proponent of Aucitya Siddhanta was Ksemendra. He has achieved a supreme position in the world of literary criticism because of his theoretical excellence and vision. He was a native of Kashmir and lived in the 11th century A.D during the reign of Avantivarman (1028-1063 AD) and his son Ananta who were the rulers of Kashmir as has been told by Kalhana in his work Rajatarangini. He was a desciple of the great scholar Abhinavagupta. His excellence lies not only on the propagation of Aucitya theory, but also in the interpretation of Aucitya in connection with the usage and timely associations of other major theories such as Rasa, Dhvani, Rīti, Alankara, Guṇa and Vakrokti.

His work in literary criticism includes mainly:

(1) Aucityavicaracarcca (2) Kavikanṭhabharana and (3) Suvrittatilaka. Among his works it is his Aucityavicaracarcca (AVC) that deals with the concept of Aucitya, the foremost of all literary theories as he say and which is said to have

possessing essentiality in the making of a Kavya. He defined the Aucitya or Propriety or Appropriateness as the soul of Poetry. In its making which means the adaptation of the verses of one another creates certain poetical harmony or fitness of things which gives the Kavya literary elegance. In the absence of Aucitya a Kavya loses its aesthetic value and beauty.

Ksemendra defines Aucitya as -

उचितं प्राहुराचारार्याः सदृशं किल यस्य यत् ।

उचितस्य च यो भावस्तदौचित्यं प्रचक्षते ।। (AVC -7)

One thing which is most suitable or proper to other is termed and defined as an appropriate thing (उचितं). The state of being appropriate is called Appropriateness i.e., the quality of being suitable or proper in the circumstances. In other words, it is the fact or quality of being suitable or right for a particular situation or purpose according to various definitions put forward by the philologists and etymologists.

The necessity of Aucitya in the development of Rasa has already been described by Aanandavardhana as without Aucitya, the realisation of aesthetic beauty and pleasure in a Kavya is difficult to be attainable at any cost:

अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ।। (Dhvanyaloka-III)

Kṣemendra revered this opinion by stating the presence of Rasas in a poetry only signifies and promote Aucitya or its poetic harmony.

He also clarified that Aucitya is not only for the alankaras and gunas but also vital to the selection and existence of other poetic elements like words and sentences, verbs and cases, gender and even numbers. The principle of Aucitya is to be observed in the selection of metre's also.

He narrates the necessity of how principles propounded by other scholars earlier can be brought under his novel concept of Aucitya comprehensively. The creation and illustration of various kinds of Aucitya, the poetical harmony will be lost even if the kavya possess other virtues in abundance.

It is to be noted that from the era of Bharata, the importance of Aucitya was mentioned in the making of literary works and that were reiterated by Acarya Dandin, Vamana and Anandavardhana. But, it got only theoritical status as and when Ksemendra came and put forward the principles of his novel theory in 'Aucityavicara Carcca.' Infact, he comprehensively proved that beyond all Rasas,

Alankaras and Gunas a Kavya must possess Aucitya and its absence will turn a Kavya with no sense.

Ksemendra describes Aucitya as most relevant in the making of a good poet as well. He says that eventhough a poet has craftmanship in depicting Rasas, Dvani, Alankaras etc. without having aucitya, he will not be classified as a real poet. Evey theories (siddhantas) has its virtue, order and relevance in a poetry. But if it is written without observing aucitya it will lost all the virtues obtained by means of other classical theories. Therefore this theory is termed as the major theory (Mahasiddhanta) among all of them.

Acharya Kuppuswamy Sastry has tried to describe this fact in an easy illustrative way. Consider an equilateral triangle, circumcircled which is incircled in another triangle which finally is circum circled. The vertices of the first triangle indicates Guṇa, Riti, Alankara and the circum circle denotes Vakrokthi that is inscribed in the second triangle. It's vertices denotes Rasa, Dhwani and Anumana and the major circum circle represents the theory of Aucitya that indicates the supremacy of Aucitya over all other minor Siddhantas in the most legible and understandable manner. This was done by Sastri in accordance with the vision of great scholar. Ksemenoka i.e., without Aucitya no literary work will be perfect and that is kavya dharma to be observed in each and

every part of a literary making. More clearly all other siddhantas are to be chosen wisely according to Aucitya. In the absence of Aucitya Anucitya reflects in each and every part and parcel of that work. That means of everything including words, sentences, Alankara, Rasa, Dhwani, Vakrokthi, Guna are selected according to the theory of Aucitya, the final work will be classical and perfect beyond all doubts. According to Ksemendra, the details have been described in topics as noted below.

Mimamsa	-	Pada, Vakya, Prabandha
Kavyasastra	-	Guna, Alankara, Rasa
Loka tantra	-	Desa, Kula, Vratha
Poet	-	Thatva, Satva, Abipraya
Swabhava	-	Sara Samgraha, Prathibha, Avastha, Vicara, Nama, Asirvada

The process of determining one which ie suitable or appropriate to other is Aucitya or appropriateness. It is a state at which the things can co-exist in an appropriate manner. In this context, the selection of other things in appropriately will lead to a state of Anamitya. Aucitya lies in every aspect such as pada, vakya, prabandha, guna, alankara, rasa, kriya, karaka, linga, vacana, viśeṣana, nipāta, deśa, kāla, vrtta, tatva, svatva, abhipraya, swabhava, sarasamgraha, prathibha, nama, avastha, vichara, asirvada kavyanga. Every state of literary,

positional and social definition have a Aucitya of their own in the making of the literary works. While discussing Rasaucitya the author describes appropriate relation and suitable co existence of various rasas as per the theory of Aucitya. Padaucitya is classified as kartṛpadaucitya, karmapadaucitya, kriyapadaucitya, karanaucitya, sampradanaucitya, apādānaucitya, adhikaranaucitya and illustrated in the book. While the anaucitya is also described with examples. After discussing aucitya as of various parts, the author also tells about the Prabandhaucitya, on the total Aucitya of a work. Prabandhaucitya is the total aucitya of a work with which the work is reckoned for its greatness. The good meaning of a Prabandha is established by the appropriate determination of all parts of that work just like the fame of good person spread by virtue of their good qualities.

उचितार्थविशेषेण प्रबन्धार्थ प्रकाशते ।
गुणप्रभावभाव्येन विभावेनेव सज्जनः ।। (AVC 13)

For eg. in Meghasandesha, Kalidasa has made a cloud which has no soulful life as a living object with soul in order to transform that to a live messenger to deliver mess ages in appropriate destination according to his wish. He also tells us a story that the cloud was born in pushkaravarthaka meghavamsa as a legal representative of Indra himself. By that he has given many supernatural qualities to that soul

bearing cloud to think and act very wisely on the situation necessitates during the travel. This is the aucitya of Kalidasa and thus transformed into the Aucitya of the classic text itself. Without such creation, the contents of the book would be felt as unrealistic be all means.

Except Ksemendra many old scholars observed Aucitya in their works from time to time. Some of them are detailed below:

औचित्यं वचसां प्रकृत्यनुगतं सर्वत्र पात्रौचिता
पुष्ठिः स्वावसरे रसस्य च, कथामार्गे न चातीक्रमः ।
शुद्धिः प्रस्तुतसंविधानकविधौ प्रौढिश्च शब्दार्थयो
विद्वद्भिः परिभाव्यतामवहितैरेतावदेवास्तु नः ।।

Bhoja quoted this sloka in his Sṛngaraprakaśa.

The poet king Yasovarma in his work 'Ramabhyudayam' telling that the speech must be selected in such a way with appropriateness according to the nature and stature of the individual characters created in a kavya. If vacanaucitya is not observed the Kavya itself will be turned into absurdity.

According to Dandin the sense of Aucitya is the foremost thing to be observed while creation. He also said that the form of speech of a king is the main cause for his

fame. Without sound the whole world will be in darkness. The usage of a correct word can be considered as Kamadhenu while other words will be termed as mere normal cows which have no speciality. Therefore Aucitya in using words is like selecting real Kamadhenu while other words will be termed as mere normal cows which have no speciality. Therefore Aucitya in using words is like selecting real Kamadhenu from the herd of cows.

The dosha named as 'Apartha' in the usage of words will not be inappropriate while depicting the utterings of a Lunatic or in a child's speech and that of a distressed and depressed person. A creative work will be according to deśa, kāla, kala, loka, nyaya, agama' and failing which it will be Kavyadoṣa. Dandin says that if a situation necessitates to violate the rule at anytime, intelligently and sensibly that can be done and that action will not be considered as 'Anaucitya'. He also warns that non grammatical usage of words will always be inappropriate.

Vamana in his Kavyalankara sutravritty while defining doṣas says that a poet should always be a person to have the sense of observation and knowledge about the world in which he lives. Without adhering to this the creation will be extremely inappropriate. The usage of all words in a kavya must be according to situation and those who have poetic

eminence and talent will definitely get the blessings of sarasvathy is the use the words intelligibly sensibly and appropriately.

The aucitya can be observed in the craftsmanship of Kalidasa in many ways which elevated him as great poet. The encounter of Sita and Bharata depicted in the Raghuvamsa in a most appropriate and unique manner, and that serves as a message to all mankind irrespective of time immemorial.

लङ्केश्वरप्रणति भङ्गदृढव्रतं त -
द्वन्द्वं युगं चरणयोजनकात्मजायाः ।
ज्योष्ठानुवृत्तिजटिलं च शिरोऽस्य साधो-
रन्योन्यपावनमभूदुभयं समेत्य ।। (Raghuvamsa 13, 66)

Sita who neglected the fraudulent Ravana's worshipful respect with contempt accepted the touching of good natured and most respectful Bharata's head at her fect with purity and sanctity. This instance is not able be described by anybody more elegant and appropriate than the mighty Kalidasa. In the Raghuvamsa the Rama of Kalidasa even respects the villaneous Ravana.

जेतारं लोकपालानां
स्वमुखैरर्चितेश्वरम् ।

रामस्तुलितकैलासं

अरातिं बह्वमन्यत् ।। (Raghuvamsa 12-75)

This shows his aucitya in creating the sublime nature of Rama which is most suitable in this context.

It is to be noted that Anandvardhana was the pioneer to describe the theory of appropriateness in a vivid manner in Dhvanyaloka. In this he states the Dhvani is the soul of a poetry while Rasa is the essence of it. Ksemendra is actually interpreting the postulates put forward by Anandavardhana in his Aucityavicaracarcca. Such as Alankaraucitya, Rasaucitya, Gunaucitya, Prabandhaucitya and Sanghatanaucitya. In Dhavanyaloka Anandavardhana states that alankaras are to be used wisely to promot Rasas in a Kavya. So appropriate alankaras are to be decided and chosen in such a way that the quality of Rasas are magnified. Otherwise, the improper selection may destroy the beauty of Kavya and that should be avoided. This can be called Alankaraucitya.

Gunas are related to Rasa. Sṛngara and Karuna relates with Madhuryaguna while Ojoguna linked with Raudra, Veera and Bhayanaka. Hence the words are to be selected appropriately so as to suit with each Rasas. Soft words associates with madhurya where as harsh words with ojas.

The wise constitution of words in a Kavya is called Sanghatana. It is in three different ways-

असमास समासेन मध्यमेन च भूषिता ।

तथा दीर्घसमासेति त्रिधा संघटनोदिता ।

This pramana is propounded by Anandavardhana in Dhvanyaloka. Anandavardhana further states that the constitution of a work (Sanghatana) should be done with aucitya- Sanghatanaucitya. Vakta, the character, Vacyam - The theme, Viṣayam- The object. Nataka, Mahakavya, Gadya, Padya are to be selected in an appropriate way to constitute the work so that it will yield good result.

इति काव्यार्थविवेको

योऽयं चेतश्चमत्कृतिविधायी ।

सूरिभिरनुसृतसारै -

रस्मदुपज्ञो न विस्मार्यः।।

He also instruct that while constituting a play (Nataka), it should be done to directly communicate with the audience therefore it should not be used long and rigid sentences (दीर्घसमास) and the emotions (Rasas) are also to be communicated through appropriately chosen words without further manipulation through using alankaras unnecessarily and regularly.

एवं च दीर्घसमासा संघटना समासानामनेकप्रकारसम्भावनया कदाचिद्रसप्रतीतिं व्यवदधातीति तस्यां नात्यन्तमभिनिवेशः शोभते। विशेषतो अभिनेयार्थे काव्ये। (ध्वन्यलोकः III).

Anandavardhana tells that one must observe Aucitya in selecting the plots of the work either it is kavya or Nataka from the epics or from the poet's imagination. The first is called as vṛtta while the other is utprekṣa. (कविकल्पनाप्रसूतम्). The writing should be done in such a way that the described things must possess proper Rasas as necessitated by the situations and if only fluctuations occur, the poet must transform the same in accordance with the suitability of the context. Thus Prabandhaucitya should always be observed.

विभावानुभावसञ्चार्योचित्यचारुणा

विधिः कथाशरीरस्यवृत्तस्योत्प्रेक्षितस्य वा ।।

इतिवृत्तवशायातां त्यक्ताऽननुगुणं स्थितिम् ।।

उत्प्रेक्ष्याऽप्यन्तराभीष्टरसोचित कथोन्नयाः।।

(Dhvanyaloka III,10 & 11)

According to Kuntaka Alankarauciutya is to be reckoned most. Vakrokti is the soul of creation in a kavya.

शब्दथौ सहितौ वक्रकविव्यापारशालिनी ।

बन्धे व्यवास्थितौ काव्यं तद्विदाहलादकारिणी ।।

Here the meaning of words used differently determines the poetic elegance and that gives bondage to the poetry which will certainly yield pleasure to all finally.

According to Ksemendra the soul of a Kavya is Aucitya. If we cannot find it even after a thorough search, then there is no meaning for gunas and alankaras with which the Kavya is made. If aucitya is found absent in an alankara or guna they are no longer treated as alankara or guna Aucitya is the life of a Kavya. It it is lost all others are lost.

काव्यस्यालमलङ्कारैः किं मिथ्यागणितैर्गुणैः ।

यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते । (AVC-4)

अलङ्कारास्त्वलङ्काराः गुणा एवं गुणाः सदा ।

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् । । (AVC-5)

Ksemendra told that aucitya is needed everywhere in a Kavya for its existence, however he tries to describe the major positions of Aucitya (औचित्यस्थानाः) (1) Pada (2) Vakya (3) Prabandhartha (4) guna (5) Alankara (6) Rasa (7) Kriya (8) Karaka (9) Vacana (10) Linga (11) upasarga (12) viseṣana (13) nipata (14) Kāla (15) deṣa (16) kula (17) Tatva (18) vṛtta (19) abhipreya (20) satva (21) svabhava (22) pratibha (23) avastha (24) sarasangrabha (25) vicara (26) nama (27) Asiss. Thereafter now a scholar can determine the property of all

these aucityasthanas most easily. At the same time anaucitya crept in a kavya can also be clearly pointed out.

Padaucitya - Ksemendra says that

तिलकं बिभ्रती सूक्तिर्भात्येकमुचितं पदम् ।

चन्द्राननेव कस्तूरीकृतं श्यामेव चन्दनम् ।। (AVC- 11)

If one most suitable word at least exist in a poem, it raises the value of its as the Kasthuri shines in the bright moon like face of a beauty and just like candanalepa on the face of a smart black beauty. The second sloka of Meghasandesa is:

तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी

नीत्वा मासान् कनकवलयभ्रंशरिक्ता प्रकोष्टः ।

आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानुम्

वप्रक्रीडा परिणतगजप्रेक्षणीयं ददर्श ।।

Here Kalidasa used the word 'अबला' specifically because no other substitute word for women is appropriate in this context. This word alone can signify the state of sorrow evolved from the massive separation from her lover. Surely such sorrow will transform even a strong women to weak nature. No other word can indicate that state of loving women got separated from the loved one. Also note that he

used the ward 'कामी' and not the synonym 'kamuka' which is more appropriate to describe the state. Vakyaucitya and Prabandhaucitya have already been mentioned earlier. Viṣesanancitya means the usage of visesanas so as to elevate the objects to a different level such that it contains both the qualities of the primary usage of word, vakya, vacanam karaka but also bears that of Viṣesanapadas. Thus the meaning and intention raise to a more elegant level if the selection is with appropriateness.

विशेषणै समुचितै विशेषोऽर्थप्रकाशते ।

गुणाधिकैः गुणोदारःसुहृद्भिरिव सज्जनः ।। (AVC- 23)

As the talented poet uses Visesanas in harmony with the meaning and necessity in a kavya that will brighten the effect of kavya as the extremely good friends makes their friends also good and pure.

The author similarly describes kriyapadaucitya also.

सुगुणत्वं सुवृत्तत्वं साधुता च विराजते ।

काव्यस्य सुजनस्येव यद्यौचित्यवती क्रिया ।। (AVC- 19)

The selection of kriya makes the gunas and the metres more apt and bright as the behaviour and good nature of honourable persons change the social setups in which they live.

काव्य हृदयसंवादि सत्य प्रत्ययानिश्चयात्

तत्त्वौचिताभिमानेन यात्युपादेयतां कवेः ।। (AVC- 30)

Ksemendra tells that the philosophical quotes in a kavya can make it more and more acceptable to the readers as the poet's words thus become more trustful and heart felt by virtue of that. Ksemendra's loka in 'Baudhavadana Kalpalatika, says that the karmas of beings in their previous births will not perish at any stage or any where they be.

Whether they may be in earth, paradise, hell or in yauvana, vardhakya and even in birth death. The karmas of previous births are transformed into future births are transformed into future births and nobody can destroy it at anytime.

दिविभुवि फणि लोके शैशवे यौवने वा

जरसि निधनकाले गर्भशैय्याश्रये वा ।

सहगमनसहिष्णोः सर्वथा देहभाजां

नहि भवति विवशः कर्मणः प्राक्तनस्य ।।

By distinguishing aucityas in a kavya, ksemendra tried to classify the main features of aucitya in 27 ways. Here some of the salient features found in some major aucityas have been tried to be mentioned.

Conclusion

It may be noted that Aucitya plays an important role in the making of a kavya or nataka, but also it plays an important role in the making of our real life. Further the nature itself shows aucitya in its day to day making of our real life. Further the nature itself shows aucitya in its day to day making and that's the beauty and strength of our natural world.

As regards Sanskrit literature, Anandavardhana called Aucitya as the essence of Rasa while Ksemendra defined aucitya as 'Kavyajeevita: Ksemendra tried to illustrate Aucitya and at the same time Auaucitya as well by not only quoting the works of great poet Kalidasa but also his works as well. He deems confidently that these are more apt and illustrative according to his trust and vision.

It can be concluded that from the teaching of Anandavardhana that Auaucitya always causes Rasabhanga and thus destroys the Kavya. Ksemendra tried to codify all main classifications of Aucitya and thus made the literary criticism more meaningful and useful in finding out the merits and demerits with much case.

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Pakarnnattom On Surpanakhanka

Dr. Usha Varrier

Key words: Koodiyattom, pakarnnattom, acting techniques, surpanakhankam, technical and psychological analysis.

Abstract: Koodiyattom is the oldest surviving traditional art form of Kerala- this is aknowledged by UNESCO as "a masterpiece of intangible cultural heritage". This comprises of all the four techniques of acting described in the Natyasastra of Bharatamuni; namely angika, vacika, satvika and aharya. This art form is considered as the complete Sanskrit theatre. This paper discusses the acting techniques in koodiyattom as seen in the second act of the play Ascaryacudamani of Saktibhadra. This is an effort to illustrate the technical and psychological aspects portrayed in the surpanakhankam koodiyattom without losing the essence.

India has a strong heritage in the field of acting from the Vedic period. We have identified the link from the rituals followed in *Yaga*-s. The references of acting in Budhist and jain literature give strength to this. We can see the varied forms and colors of Indian art forms in a very wide canvas. Apart from the different folk dances like those for worship, connected with hunting, social occasions; dances having technical

perfection also originated here. Folk performance having same stance, rhythm which encompassed the culture of a locality had no definite separation between the performers and viewers. These have a system which is not rigid. Folk art forms ring out the intimacy of man with the nature incorporating the religious faith and local culture of an area. This is the reason for variations from one place to another. The techniques used in these have been incorporated in various classical dance forms. You can experience the essence of traditional culture of the region in the classical art forms like *Kutiyatam, Kathakali, Yaksaganam, Bharatanatyam, Bhangra, Odi· ·. Iatra, Rasa, Manipuri* dance forms.

The aim of Indian art forms is attaining the ultimate joy through *Dharma, Artha, and Kama*. We experience a duel characteristics of the artistic and orientation. Henry W Wells has observed about this internal relationship thus- It is the innovation of expression that forms the base. Though creativity may be present in the topic that is staged, it is the artistic expression which makes it enjoyable "Yet the morality is fundamentally aesthetic. Morality may be in the subject matter of the place their delightfulness springs directly from their form as art"- The classical dance of Indian.

Natyasastra authored by Bharatha Muni in second century BC brought in a common platform for the Indian art forms. This book that gives clarity to the literature, acting and actors of performing arts is known as the fifth *veda* openioned *subhankara Pandita* in this *Sangidamodaram* which he wrote in the 18^{th} centuary BC. Bharata Muni states in the first chapter

of Natyasastra which he wrote as per the request of the God king Sakra by curling out the essence of acting from the Veda-s– "the fifth veda has been created by putting together patya from Rig veda, acting from yagurveda, music from Samaveda and Rasa from Adharva veda.''3. Acting is considered a knowledge assimilation equivalent to veda-s or similar to veda-s. This imaginative faculty, *Natya*, Comprises of multi- facetness, sensibility and moral values is linked with the concept of *Nataraja* which is considered as an ideal from of rhythemic movements, expressions and beauty. *Natyam* is the expression of totality of mankind comprising of both physical and emotional states of mind like wisdom, shapes, destiny, art, duties etc. , and hence is an integrated art form as well as an integrated expression of all the three worlds.

Bharata muni has divided acting techniques into two- *Natyadharmi and Lokadharmi*. He devised an acting culture giving importance to *Satvikabhinaya* that is considered as the best the *Chaturvidhabhinaya (Angika-vacika-satvika-aharya)* which is different from the folk art forms. The Sanskrit theatre which came in followed this system. There is no evidence of a serious study on origin, evolution and present status of Malayalam theatre. Kerala's art heritage consists of tribal dancing in group during festivals to the world famous *Kathakali*. Kerala's theatrical is different from that of the Sanskrit that widely followed in India. Dramas by written by Bhasa were the ones that were popular here. We are yet to get evidence to prove Bhasa was a Keralite.

The theatre movement in Kerala started to thrive at the time when the movement was facing adversities other parts of the country. It is believed that the first Sanskrit drama originated here was *Ascharyachutamani* written by Sakthibhadran in 800 AD. It is believed that before *Ascharyachutamani* two prahasanạ-S (humorous dramas) were there. They were *Bhagavadajjugam* by Bodhayanan and *Mattavilasam* by Mahendra Vikrama Pallavan. One act play *Kalyanasougantikam* (Vyayogam) written by Neelakanta Kavi in 9th centuary AD is the next drama that is available after *Ascharyachutamani*. We can take the statement from the prastavana of *Ascharyachutamani* as an evidence for this. " If drama gets created in the south the skys will start flowering and the sand will start producing oil. Hence such a situation is not conceivable or believable'[5]. Probably it was toward of such beliefs this statement that the above was included in the preface of the book. All the circumstantial evidence emphasises the fact that *Ascharyachutamani* is the first Sanskrit play of Kerala.

The theme of this drama is based on *panchavadipravesam in Aranyakanta to Agni pravesa in Yudhakanta* of Valmiki Ramayana. *Ascharyachutamani* is in seven Actplay *Parnasalankam, surpanakhankam, Mayasthankam, Jatayuvadhankam, Asokavankanakam, Anguliyankam and Agnipravesankam.* The premise of study in this four pronged acting in the theatrical presentation of this story as a Kutiyattam presentation using rhythmic dance techniques, expressions of Nrityam, universal acting forms.

The second act of *Ascharyachutamani* manifests the marvel and other emotions, usage of language, costumes and presentations of characters in the most enjoyable manner. This narrates the plight of sorrowing Surpanaka who lost her husband goes in search of a partner as per the advise of her brother Ravana till the time when she her nose and breast cut which forms a part of the *Aranyakantam*. This is different because of the acting using the body techniques, make up etc.

Supanaka shine because of the usage of language, expressions, etc., in acting. Expressions that bring out the romantic feelings of the lovers in *Kesadipadam,* impressions of fear, anxiety, aversion, surprise, *bhavathrayam, kettadal, pakarnadal,* transformation from a meak attitude to that of a cruel one, expression of beauty that can enthral even a most pious person, expression of demonishness through *kari*that creates wonder *ninam* which creates fear are the specialities of this act.

Kesadipadamadal is the performance fast steps and intricate expressive actions making it hearty. This originates romantic feel in the actors. Here the character is narrated in detail from hair to the tip of the leg each part being mentioned separately. In *surpanakam* in the portion explaining Lalitha (Surpanaka who comes in the form a beautiful damsel) both Rama and Lakshmana are narrated extenslively using *Kesadipadam*adal. In the *aattabhagam* of *surpanakam* Sri Raman enacts *Kesadipadam* of Sita.

Kesadipadam is performed after showing *Kesadipada* mudra a both hands are brought to the navel and body is rotated in dhruva talam[6] for one talavattam. Then the body is narrated in detail using expressive acting feels, enactment using eyes and special acts using *upasloka-s*. Whole performance *in dhruvatalam*. The actor enacts the feeling of body getting heated up because of the *Kamasaram* hitting on his body .this is repeated thrice. Then the feel of moon light falling on the body and the escasity that is felt is also enacted. This is known as *kamasaramkollal*. This performed in *tripudatalam* and the actor looses conscience at the end. Later portions are enacted after recovering conscience.

When gesticulations is done here a clever and attentive actor could perform similar portions of story also without loosing diseretion and breaking of 'Rasa'. Thus entry should be made to subways from original source and re enter without breaking "Rasa'. This could be properly done only through skill of acting.

Kesadipadamacting is divided in Kootiyattam into two types. ValiyaBig Kesadipadam Aadal[7] and Cheriyakesadipadam Aadal. In Surpanakhangam this cheriya Kesadipadam used in Kootiyattom this is also named as Panchangamadal. The fast rhythm like Thriputa[8] is used in the acting of cheriya Kesadipadam Aadalrythms like 'Dhruva' is used in valiya Kesadipadam Aadal. In cheriya Kesadipadam Aadal brief narration of bodyparts and in Valiya Kesadipadam Aadaldelailed description of bodyparts and decorations is done.

In Asokavanikangam the fifth act of Ascharyachoodamony Ravanan performs the Kesadipadam of Seetha in the form of ValiyaKesadipadam Aadal. Body organs are expressed through around 20 sub-slokas. In this to draw the attention of moon, Ravanaaddresses it as' 'Himakara', three times in three pitches. First in Mantrastayisadjam, second in Madhyastayi Panchamam,, third in tarastayisadjam. Thus we find different rotation and mixing of voice in this.

Rasarajan Sringaram is created through Kesadipadam Aadal which is made of the love based on hero and heroin. But every Kesadipadam Aadal need not create Sringaram. While Hanuman performs Kesadipadam Aadal of Anguleeyangam of Ascharyacudamani itself the 'rasa'-'Bhakti' is born. Here the common Kamasaramelkal and scooring afterwords is absent. Instead in subtime devotion Hanuman's eyes get wet and he prostrait. The state of getting immersed in the bliss of Brahman is expressed.

In Natyasastra Bharatamuni tells of '8' Rasas produced through '8' constant Bhavas. Bharathamuni says that the 'Rasa' sringaramorigination from Rathy the Stayibhava. From the same devotion and mercy comes. Examined in such a way we have to count there two Rasas as children of a single mother. Through this special attam there two rasams provide their ultimate Bhava.

'Panchagamadal' is another special enaction similar to Kesadipadavarnana. In this only '5' angas are presented Head, Eyes, Face, Chest, Foot. All remaining acting is like

Kesadipadam Aadal. Expression of rasa is also as mentioned above. Lakshmanan performs Panchangam of Lalita in Surpanakhangam. Kesadipadamaadal and Panchagamadalare special modern of dancing in which action technics of Lokadharmi and Natyadharmi can be properly applied. A universe of action ranging to the peak of Kailas a can be performed through descriptive power by an eminent actor.

We could see an admixture of so much self orientedbhavas. Among this Vijrimbhanam and Bhavathrayam are to be high lighted. Jugupsa[10] is a stayibhava arising while seeing, hearing and expressing somethings undesirable through this the rasa Bhibatsam also emerges. Vijrimbhanam is the expression of multiple bhavas produced from a tense and anxious mind. In Kuttiyattam this is enacted through wavering steps by thresting nose- tip upside and shrinking eyebrow and cheek.

Moment of this bhavabhinaya Jugupsa can be seen in Lalitha's purappadu of surpanakhangam- Soorpanakha who waits for a long time expecting Lakshmana near the parnasala doubts whether he has ditched her by word. Various thoughts entering her prepare the ground for Vigrimbhanam the moment of Bhavabhinayam of Jugupsa. Thought, sorrow, grudge, Jealousy, sadness, shame passivity, remorse- all these bhavas enter her at one time and shows the deviations of different bhavas. Only a skillfull actor in expressing bhavas could perform this with extreme propriety.

The Salient feature of acting in Kutiyattam is that subtlest and largest matters are expressedin small framework. Hence variations in acting cause breaking of rasa which may culminate it to ordinary stage drama. But presenting sharp bhavas attentively helps to apply ragas suddenly an share delight to the audien.

Bhavathrayam is another beautiful attam like Vigrimbhanam. Bhavathrayam is the expression of different bhavas of an individual felt towards three different characters at a time.

Lalitha'sBhavatrayam coming on seventh day in Soorpanakhangam is a very beautiful moment of acting Soorpanakha directed by sree Ram towards Lakshman reaches him and requests him to accept her as wife. Lakshmanan cleverly avoids her. Soorphanakha, rejected by Lakshman again goes to Sree Ram and tells her desire. Sree Ram sends her once again purposefully to Lakshman. Different bhavas arising in Soorpanakha at one time from her confounded mind when she sets off to Lakshman is presented through Bhavathrayam. What am I to do who sought refers it the feet of lord'- She muses looking at sree Ram with Sringaram, sadness on her misery, anger on seeing Sita-all are shown off and on.

This is a brilliant moment in Bhavabhinayam. At the same times Bhavas-Sringara, karuna, Raudra- flash on the face which is wonderful and delightful. Actor's talent enhances this Rasabhinayam.

Kettadal is another technic of acting used in Surpanakhangam. It is acting as hearing a character not in scene and remaining in that character's stayi or otherwise. This itself is of two kinds.

1. Coming in denouement.
2. Coming in middle of drama.

Kettadal in denouement is actor holding sucimukha Mudra and standing as listening something when Nangyaramma renders sloka.

Rest of the sloka must be acted in detail. But Kettadal coming in middle is after listeringsloka by Nangyaramma and same character's stayi is kept; elucidating the meaning. Showing 'Is it said so' – rest of the portion is enacted.

In Surpanakhangam there two kinds of Kettadal we can see. In Lalitha's denouement Lalithalisterns Sree Ram's portions:- " Oh beauty! I haveher as dear wife. For women like you if husband has two wives it will be so sad. I have an younger brother Lakshman. Handsome, well behaved. He is brave and has no wife. He is fit for you"!!

Kettadal of records part in drama also comes in Surpanakhangam on 7^{th} day of Surpanakhangam. Sree Ram listerns Sita's portion and performs Kettadal. "Oh Lord! I am disturbed as you have insulted this poor"[12].

Pakarnnattam is another beautiful action technic like Kettadal. This is a previous rasabhinayatechnic shared by art form Kutiyattam to the viewers. An actor who comes to scene

with costume and decor identified with one character, in split of a second changes to elephant. Serpent, lion and Bhima According to the course of story.

Assuring different Bhaya, Sambhrama, Dainya, Krodhabhavas. While playing Kailasodharanam becoming Suthan, Ravana, Siva and Parvathy within moments with the mood shifts intoxicates spectators and captures admiration.

Pakarnattam at denouement of Lalitha and Sree Ram in Soorpanakhangam is so beautiful. Soorpanakha in disguise as a beauty (Lalitha) plays Bhavan of Sree Ram and Lakshman at same time. While playing Sree Ram's part she site on a peetam and during Lakshman's part stands in the stature of Lakshman and do Pakarnattam. Similarly at Sree Ram's denouement he performs parts of site, Lalitha and Lakshman as Pakarnnattam. When showing Sita's portion tip of Poythakam is attached and posture of a woman is assumed.

While playing Lakshman's role the Shawl is tied over waist and stands like an around before elder brother in askance:

"What is brother saying''

Unscientific aspect of Pakarnnattam is seriously criticised in the book "Natankusam' Supposed to have been written by one among payyu Bhattathiris lived during 15th century. Bharatamuni's introduction in that Bhavaprakasanam should be done through Chathurvidhabhinayangal is Angika, Vacika, Satika, Aharya and gradually by mutual nourishment of self. Writer of Natankusam asks how Angika, Vacika and Satika which are contradictory to Aharya become enjoyable.

More than that to point out the unscientific element Hanuman's Pakarnanttm of Anguliyankam in Ascharya Chudamony is cited. Actor coming to scene in monkey's attire plays Pakarnnattam from Sugrivasakhyam to meeting of site in Asokavavanika part by part in order. Same time he becomes Ram, Sita, sugriva and Ravana in Pakarnnattam. His version is that when the actor in monkey- dress on stage will look vulgar and akward with a tail hanging behind while doing Lasyabhavam of Sita.

Above said opinion is marring to the art of acting. Hanuman who returned after meeting Sita presenting things told by Sita to Sree Ram has to travel mentaly and in dialogue to the sthayi of the character. This is a type of the 'Art of Transformation.' The presentation of subject inside the character which comes between dialogue can be done only by evolving into way of speech and bhavas of that character's Sthayi. Instead acting by altering Aharyam is impossible and akward. From main subject entry could be made to subsidiary and re-entry without breaking. 'rasa also is to be made. But actor often distracts and creates boredom.

If the name of the book is defined as "Natanamankusam Natangusam' it will which be suitable as it is a look which controls the beating about the bush by the actors. Such an elephant-look of criticism would have been made on the suspicion that actors may deviate and vulgarise the art form Kutiyattam. This might have controlled the actor to certain extend.

There is another angle of criticism found among scholars about pakarnnattam. They opine that Satika Bhavas like Sthambha, Pralaya, Romancha mentioned by Bharatamuni can't be expressed through Pakarnnattam.

Swatwam is expression of self. They are of view that an actor coming to scene in a styayi of a bhava reduces self-expression when he shifts the bhava. But writer is against this opinion... One has to identify with the character in shifting of bhavas, tough appearance on scene is as any other character. It can be for one second or for a long time. Time do not affect self- expression at all. Or example when Kamsavadham is played- in Ekaharyam-same time Srikrisna the most handsome in the three worlds, the various moods of people while seeing Srikrisna at Madhurapuri, Kamsan the incarnation of cruelty, elephants, Asuras-all are acted and reflected and each creates delight in spectators through different self-expressions.

Journey of deviatingbhavas nourishes this and prepares a positive landscape in Kutiyattam a sharp acting style attuned to it is there. Agasthya the Kumbhasambhava, tallest kailassam and all the fourteen worlds are shown through little movements in a small frame with sharp action techniques of Kutiyatam. So any self expression can be easily done within a second by an eminent actor. The greatness of Pakarnattam is further highlighted in the fact that in self expression and shifting of Bhavas there is no other art forms in the world to compete with it.

Another peculiarity of Surpanakhankam is the gradual shift of bhava from Lalita to Surpanakha.

Lalitha who reaches Lakshman as per Rama's Suggestion gets allured at him who is as handsome as Rama and expresses her desire. I am not fit for you. So I will seek elder brother's advise- says Lakshman and delivery leaves the place. Lalitha, wait for a long time expecting Lakshman near Panrasala. She realises that Lakshman has cheated and it slowly grows anxiety in her.

She thinks: "Me who went to Lakshman trusting Rams's words is to go away from Lakshman like foot from saraswathy without enjoying pleasure. Such a condition never came before. The reason for Lakshman not coming back- is it seeing Guru or more negligence? If approach Sree Rama and inform would he himself accept me seeing my plight? Submissive to both of theseI am wondering and worrying in every way! I am unlucky! She plants to move to Sree Rama and decide things there and starts. Now various thoughts, fatigue, revenge, Jealousy. Sorrow, anger, shame and such bhavas stimulates her anxiety Surpanakha goes to Rama with emanating Bibhatsarasam from Jugupsa along with anger and sobs. She who met Rama again is further directed to Lakshman. Her parentage is unknown and being a nornadic in forest Rama is not accepting her. Then the demon in her comes out as angry words – 'Santham, Papam. Aryarya Vachanam Pramanikurvathyamayapahasitastrisamudacara (Trusting lord's words I negated worranhood) Sri Rama again sends her to Lakshman saying "Ganga sitting on Siva's matted hair joins the

polygramous ocean. Hence nothing is here against womanhood,'' Now anxiety entry is made near Lakshman in Rakshasibhava. Later in the middle of Sri Rama-Sita dialogue behind the stage howling of Rakshasi is heard. Then Karivesham of Surpanakha fully in demon from and spirit enters. Afterwards she rolls on the floor like a mad woman muttering foul language and bids to attack Sita. Lakshman prevents her and she lifts blocking Lakshman to the skies. So escape from her and thinking that murdering woman is sin he cuts her ear, nose, and breasts. Later with ninamclumsy figure of Surpanakha (Karivesham) enters. Surpanakha who comes to scene with ultimate best realise that her strong desire cannot be satisfied. That grows anger and anxiety in her in excess anger and anxiety she forgets the attire of a beauty and either's original form of demon reaching the stage of a true insane. A condition not knowing what is original form, what is spoken or what work is done- really mad.

The Rishi- poets of Bharat have traversed long through the practical realms of human mind. We are taught that irresistible desire leads as to distress through characters of Soorpanakha in Ramayana. In the above angam from beginning to end the character Soorpanakha stands ablaze in different forms and different bhavas. Every emotions and thoughts askin to woman. Come to scene through this characters. It is a unique sight that this character through magic shifts from original Raksasiyastayibhavam to pleasant and beautiful mode and later reversing to original. This process of transformation is unique

in Kutiyattam. Thus acting talent and speciality of play plus angasajna make this ankam best amidst others.

After husband Vidvadgihvan's parting lonely Surpanaka wandersalong the words in search of husband to satisfy her best. Indra and other gods who are Ashtadikpalakas too caused discontent in her.

At the time unexpectedly on earlier at the Godavari banks below a Sri Rama and Lakshman are seen. Allured by the handsomeness of them she is stricken by lust and through magic she alters her body into a beautiful one.

Lusty mind will be full of desire and engaged in it to attain it and never deviates to anything else. The state of mind in this conditions is described in Gita (he wholy book) in another way as 'Dhyanam' A desirous mind is attached to connected objects) a greedy man to wealth and one aiming salvation feels for god respective supreme. "liinatvabhavam'' Here the statements is to meditating in sensuous matters instead of meditating on god.[15]

When object is desired that will keep distances by time and space from those who desire. Then tools are found to achieve the unachievable. Surpanakha found the tool of transforming her body. She alters the Rakshasiyabhava and wears the most beautiful Lalitavesham. In Psychology this is called Psychologic set. Cat ready to catch the rat controls its body movement, fixes eyes on rat alone, hides and ways tail giving force to body. Likewise an individual sacrifices time, wealth, effort and fame, keeping alert body and mind alike.

Body and mind function together. Body ailments affect mind and mental ailments affect body in a large way. In Psychology it is called Psycho- somatic. If the technique adopted for satisfying lust is not successful itbring deep despair. Desperation revolts the mind and causes emergence of anger. The blocking of desire- Technics moves the glards above kidneys called "Adrenal'. From this glard Adrenatin is produced. This spreads to blood within seconds energising nerves and liver. The excessglucose increases body heat and lust. Following thisfunctions of bowls stops. Polluted blood passes through nerves and enters neck, face, head, hands, legs etc. It feels that neck is fastened and throat is itching. Then gestures like crushing of teeth, kicking, boxing with first etc appear. This stage can be called anger undoubtedly. In attabhagam of Surpanakhangam the pravesikam and Rakshasisthobham after Surpanakha'sbhavatarayam can be interpretedthis way.

When blood enters eyes darkness is felt everywhere. Afterwards on entering brain forgetting circumstances behaves without discretion. In this stage anxiety (in Geetha-Sammoham) grows and memory loss happens.

Loss of memory is not sheer shortage of remembrance, but total upset of life routines. In this memory loss Surpanakha the characters looses sense of time and space and has to time and space and has to accept original Rakshasiyata. Discretion is fully lost in memory loss and reaches complete insanity.

"Pranathyagi is worded in Gita as "Atmiya Maranam' that is loss of the sense of self. In the loss of self- sense Surpanakha rolls on the floor, speaks foul Malayalam- hitherto hidden answer to "who she is''- is opened up. When she turns violent Lakshman deforms her. "Deeds of insulted woman, creates error more than hell''- William Congreve says in drama.

In Bharat from the time of Mandooka Maharshi, mind, intellect, soul which are internal realms are interpreted. Even Sigmend Frauid who is known as the founder of modern psychology has conducted his researches basing on his opinions. Valmiki Maharshi of 6-7 centuary made the practical side more clear to modern man through his Ramayana. Bhagavad Gita which followed gave its scientific analysis- language of dramatist and actor's skill of presentation plus scenic talent properly promoted it. Surpanakhangam is able to immerse scholar and layman alike in delight.

Sakthibhadran gave the name Ascharyachudamony giving 'Ascharya' rasam sufficiently in each ankam. Through magic among demors the most beautiful Lalita Vesham is accepted. The illusory beauty of Lalita in Surpanakhankam and original beauty of Sita as seen by Sri Ram are equality surprising. Contradictory atteries like "Kari' and "Ninam' brings fear and wonder at the same time among audien. Presentation of "Kari' in Kutiyattam is much different from Kathakali. If in Kathakali all are dark dress, in Kutiyattam white, dhothy is worn in a special style, Whole body is smeared with black, wears Kuthumulakal, silver ornaments; on a flower-

crown grass is attached, rings are made of reeds and on it black and white cloths are tied as Kundalams. Thus Karivesham enters. When Ninam comes- rice powder, lime, turmeric powder are miked and boiled. Planton fruit, roasted rice are put into it and that is pasted all over the body. White cloth is dipped in this paste and putting on body blood smeared Surpanakha Ninamenters. This is an Aharyavisesham creating wonder. Fear and hate at same time among viewers. It is difficult to find an example for Bibhatsarasam more than this. Thus chiefAtbhuta Rasam is joining with other Rasas Angopangam and enriches Surpanakhangam properly.

Surpanakhangam is decorated with sounds indicating various bhavas like Muddan, Arthan, Viratharkan, Chediipanchamam, Viraapanchamam, Danam, Korakurinji-ete. Chareevisesham such as Chollunthi Nada, Kalappurathu Nada. Cheriyakkam Valiyakkam, Ambrarayanam, konathuchari Dhruva etc. and usage of different languages like Sanskrit, Prakrit, Heena Malayalam etc. The contextual detailing is avoided due to fear of elaboration.

With most beautiful acting devices which can't be found in the world, with Aharya Sobha, Attavisesham, various language and rasa application this special angam delights Scholar and layman alike. The talent of Chakyar who made Attaprakaram in such a way to present very mysterious mental spheres through ordinary acting before audience is extremely praiseworthy.

Refereance

1. The classical dance of India.
2. Natysastra chapter 1:
   Thanusruyate....Sambhoragreprayaktavan
3. Natyasastrachaper 1.
   Jagrahapatyamrgvedad
   Samabhyagitamevaca
   Yajurvedathinayad
   Raṣanathavanadapi
4. Nrttavasana Natarajarajo
   Nanada dakkam navapancavaram.
5. Ascaryacudamani- Prastavana (Parnasalankam)
6. Dhruva – matra (14)
7. Kesadipadam – from tip to toe
8. Thripuda- the form od 3/3
9. Retirhasastasokascakrodhotsahobhamtathajugupsuvismayas cedistayibhavahimesmrtah.
10. Natyasastra of Bharatmuni- Chapter '7'
11. Surpanakham of Ascayachudamani.
12. Ascharyachudamony- Surpanakha.
13. Natankusam- prathanikam.
14. Ascharyachudamony– Surpanakham.
15. Bhahavadgita- Chapter- 2.
16. Hell hath no fury like a women scorned- The mourning bride by William Congreve year- 1617 AD/12.

Kāmaśāstra: The Ancient Indian Philosophy of Desire

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Key words: Kamasastra, Purusarthas, Vatsyayana, sexual life in ancient India, Nagarika

Abstract: Other than a branch of learning, Kamasastra grades in Indian popular-society as lechery. In the present day scenario, academic community also disgusts this subject and keeping away from the learning system. Except Kamasastra, curriculum of Indian universities accepts Dharmasastras, Arthasastra and the Upanisads for studying. Here, it has attempted an exclusive introduction about *Kamasutra*-the earliest available text in the field of Kamasastra. Along with that, it is tried to problematize about the hazards and social disasters while making the Indian branch of knowledge called Kamasastra as a remainder of obscene sexual thirst by covering in an'ascetic-Indian' idealism.

Introduction

India is marked in the world history as a land of spirituality and devotional multiplicity. The decisive aim of ancient Indian life is the attainment of ultimate liberation or mokṣa. The restless running of man for this hypothetical aim (mokṣa) will be finished in the attainment of emptiness. All the philosophical systems are concerned about this inner

happiness or the emptiness. It is believed that the trivargas or the three goals of human life viz; Dharma Artha and Kāma lead the man one who seeks the path of mokṣa. It is known from the reference of *Arthaśāstra* that the trivargas were closely connected each other, so by disturbing any one of the group, it will affect the other two also and the entire cycle. Here a question will arise. What are Puruṣārthas? In a general view, Dharma stands for social and moral obligations and fulfillments of duties as prescribed in the law books designated as Dharmaśāstras. Artha includes all the means of livelihood and material prosperity. Among the trivargas Kāma got less prominence in its real and right sense. Ancient Indian seers or moralists defined Kāma as love, path of liberation, base of the cycle of creation, etc. Knowingly or unknowingly, no one is ready to define or approach Kāma as pure sex. Number of texts has written except in the field of Kāma. It gives consolation that the materialistic styled work *Kāmasūtra* did not faced the deadly situation of lokāyta texts only because of under the belief kāma leads to the path of mokṣa. Even then, Indian society views kāma in a despised or meanness-anxious approach. The only main reason for this is the ignorance and misconceptions about the subject.

Here, it has attempted an exclusive introduction about *Kāmasūtra* - the earliest available text in the field of Kāmaśāstra. Along with that, it is tried to problematize about the hazards and social disasters while making the Indian branch of knowledge called kāmaśāstra as a remainder of obscene sexual thirst by covering in an 'ascetic-Indian' idealism.

Sexuality: An Indian Approach

It cannot limit the Indian thought on sexuality in a single word 'Kāma'. This topic was handled according to circumstances as well as personal interests by the seers or the ancient Indian 'moralists'. They strictly orders to stand away from sexual feelings at the time period of education or Brahmacarya. At the same time the learning curriculum for the students are scheduled with examples of sharp sexual flavored verses.

The asceticism believed great when a household person one who wander to somewhere for example to the deep-forest or to the frozen mountain caves of detachment by leaving all the worldly pleasures and relationships. On the other hand it also believed stumpy when a detached person returns to the worldly pleasures.

Linguistic approach also to the word Kāma feels wonder. While using Dharmiṣṭha-Dhanapati, Dhanapati-Dhanāḍhya, Mumukṣu-Brahmajñānī etc, Kāma is spelled as Kāmātura, Kāmārta, Kāmabhrānta and so forth. Desire or love is considered as a syndrome which needs sufficient treatment for its cure other than its fulfillment. This may looks simple at first sight, but while going through the entire Sanskrit writings one can find such terminologies of moral-shadow. A. L. Basham states that "The literature of Hindu India, both religious and secular, is full of sexual allusions, sexual symbolism, and passages of frank eroticism. The preoccupation with such themes increased in the middle ages, when the process of cosmic creation was figured as the union of god and goddess, and images of closely embracing couple (Maithuna) were carved on the walls of temples. Some religious sects

even introduced ritual intercourse as part of their cult and a potent aid to salvation. But the exaggerated sexual religiosity of the later Middle Ages was only an expression of the vigorous sexuality which was to be found in Indian social life at all times. Sexual activity was indeed a positive religious duty, for the husband was told to have intercourse with his wife within a period of eight days at the close of every menstruation" (*The Wonder that was India*, New Delhi, Rupa & Co., 1986: 172).

The approach towards the eighth canto of *Kumārasambhava* of Kālidāsa itself we can understand the Indian outlook towards sexuality. Here it is very relevant to quote the reputed Keralite critic K. Kuttikrishnamarar on the eighth canto issue. "What in fact all the religious cultures, which are originated to remodel all the absolute physical life into spiritual life, have done is only recreating a new spiritual life over and above the physical life. The general situation is that people follow spiritual way of life and think that they predominate others; while the others immerge in physical life and assume as incompetent in comparison. This might have been the stats of people in during the period of Kālidāsa. It is perceived by some philosophers that as long as these two estates exist as separated and remain as one above the other, there will not be any progress to mankind; it may be the basement of Varṇa and Āśrama system. Whatever it may be, the ultimate fact is that physical life, while intently getting embraced, is despised also by everybody. It is following this way that literature also had its growth. It is even emerged that to censure physical life and to praise spiritual life is one of the virtue and responsibility of literature.

What *Kumārasambhava* shows is that it is not at all censurable if an ascetic becomes a house-holder and also that it is equally honourable to the becoming of a house-holder as an ascetic" (1996: *Rājāṅkaṇam*, Kozhikkode, Marar Sahityaprakasam. 105-113).

Briefly, at ever Indians did not experience or considered Kāma as the alchemy of desire or pleasure other than a leading foot-step towards the peak of inner happiness or the supernatural world.

The Kāmaśāstra Tradition

Vātsyāyana states that the evolution of Kāmaśāstra is originated in a scientific form from Prajāpati itself. Later it turned into various forms through different scholars till the formation of *Kāmasūtra*. As of all the Sanskrit technical treatises, Kāmaśāstra also have a background of divine origin. But, the quotations adopted by Vātsyāyana from the works of more than ten predecessors like Bābhravya, Gonardīya, Goṇikāputra, Cārāyaṇa, Suvarṇanābha and Auddhālaki in various occasions witness undoubtedly there existed a trustworthy tradition of Kāmaśāstra before Vātsyāyana. Post-Kāmasūtra period also witnessed several erotic treatises like Nāgarasarvasva, Ratirahasya, Pañcasāyaka, Anaṅgaraṅga etc. They deal with verities of subjects at the same time they are dim-lighted in content excellence. The oriental inclinations developed in the colonial period certainly prop up the Victorian moral concepts. Therefore, serious academic indological studies discard the Kāmaśāstra branch may be a reason for the loss of sufficient foundation for this knowledge stream.

Structural Methodology of *Vātsyāyanakāmasūtra*

The earliest available written document on Kāmśāstra is the *Kāmasūtra* of Vātsyāyana approximately dated Common Era fourth century. The distilled sūtra style which is usually seen in all the Indian technical literatures is adopted in *Kāmasūtra* also. The text *Kāmasūtra* is designed in seven books namely Sādhāraṇa, Sāmprayogika, Kanyāsamprayukta, Bhāryādhikārika, Pāradārika, Vaiśika and Aupaniṣadika (the adopted methodology in content designing is same as *Arthaśāstra*).

- The first book Sādhāraṇam (General topics) with five chapters and five sections with the synopsis of *Kāmasūtra*, aims of life, need of education, sixty four verities of arts, conduct of citizen, reasons for taking another man's wife, the duty of man's male helpers an messengers are described.
- The second book Sāmprayogikam (Sex) contains ten chapters and sixteen sections. Where, sexual typology according to size, endurance and treatment, types of love, ways of embracing, procedures of kissing, types of scratching with nails, ways of biting, customs from different regions, varieties of sexual positions, unusual sexual acts, modes of slapping, the accompanying moaning, the woman playing the man's part, a man's sexual strokes, oral sex, the start and finish of sex, different kinds of sex, lover's quarrels are depicted.

- The third book Kanyāsamprayuktakam (Approaches to virgins) comprises five chapters and nine sections with the following topics; Courting a girl, making alliances, winning the trust of the bride, making advanced to a young girl, interpreting her gestures and expressions, the advances to be made by a man on his own, attracting a lover by a virgin on her own, winning a virgin after advances have been made, devices for forming marriages.

- The fourth book Bhāryādhikārikam (Duties of a wife) contains two chapters and eight sections. Conduct of an only wife, her conduct when husband has gone abroad, conduct of the senior or junior wives, conduct of youngest co-wives, conduct of a lady remarried, conduct of an unlucky wife, conduct of the ladies of seraglio, a man's behavior with several wives are the topics here.

- The fifth book named Pāradārikam (Relationships with other women) includes six chapters and twelve sections. Where, defining the conducts of men and women, reasons for women's turning away from a man, men adept in wooing women, women who are liable to be wooded without effort, making acquaintances and developing intimacy, making advances, testing her feelings, duties of a female messenger, various types of messengers, the sensuous pleasures of the lords, instructions of Vātsyāyana for a Nāgaraka, guarding the wives are described.

- The sixth book called Vaiśikam (Courtesans) comprises six chapters dealing with nine sections. Here the topics like deciding on a friend, an eligible lover and ineligible lover, Causes for forming relationship, courtesan's suitable behavior with the lover, ways of acquiring money, signs of a lover becoming indifferent, ways to get rid of a lover, reconciliation, various types of profits, calculating gains and losses, successiveness and doubts are depicted.
- The seventh book Aupaniṣadikam (Secret Prescriptions) comprises two chapters and six sections. Getting the attractiveness enhanced, stimulants for virility, reviving the lost passions, prescriptions for enlargement of penis, unusual prescriptions are the topics in this book.

Thus, the text *Kāmasūtra* is an ample treatise contained seven Adhikaraṇas (Books), thirty six Adhyāyas (Chapters), sixty four Prakaraṇas (Sections) and one thousand two hundred and fifty Sūtras (Verses).

Thematic Enormity

As in a scientific treatise on Kāma, Vātsyāyana collectively presents the indispensible ideas in a detached attitude of a scientist. He points that not only entirely discards the erotic desire, but a balanced and regularized enjoyment is favorable for social health. Here social health in the sense-Vātsyāyana communicates to the people in the society like lady love, house holder, youngsters, old men, virgin, house wife, courtesan, scholars, common man etc. through own work.

Kāmasūtra introduces the rich-middle class people viz; Citizen and Courtesan who flourished in a period of and before Vātsyāyana in the city populace. The propitious factors for imagining effortless and healthy material lifestyle are manifested by Vātsyāyana through these people. Verities of arts and sports, mental joy etc. makes citizen the incarnation of delight and here the courtesan or gaṇika is not a poor sex-worker as of now days. Gaṇika is a well versed and educated scholar who enjoying scholarly debates and discussions conducting 'goṣṭhi'- a scholarly platform for discussing scholarly subjects and performing arts at her own house.

The talent of reproduction is a natural force, which includes in every living being. Birds and animals were engage in sexuality in a particular time period, only for creating a new generation. But in the case of man, he considers sex as with one of his entertainments. In *Kāmasūtra* it is seen an imagery of lovers, who were enjoying the beauty of Arundhatī star by sitting on the terrace after sexual intercourse. Vātsyāyana explains about the necessary preparations for encourage sexual feeling, which is to be done before the intercourse between the pairs and also gives a detailed account on different postures related with intercourse. *Kāmasūtra* views sexuality as an art and the aesthetical satisfaction of sex is love and man is living in the joyful world created by love.

It cannot be say as a sexual deformity or obscene sexual culture. As an encyclopaedic natured treaty on sexuality *Kāmasūtra* discusses interesting topics like daily routines, entertainments, education, art and literature, economic management, construction and

furnishing of house, marriage, family life, extra marital relationships, maximum enjoyable sex and many more in a detailed account.

Vātsyāyana points how a man approach and making trust by curing fear and misgivings in his newly wedded bride. "For the first three nights after marriage, the couple should sleep on the floor, remain sexually continent and have food without salt or spices. For the next seven days, should bath amidst the sounds of auspicious musical instruments, dress well, dine together, attend performances and pay their respects to relatives. After ten days, the man should begin in a lonely atmosphere with soft words for creating confidence in her." It is known from this statement is that a man should approach women very softly. If done otherwise she may hate him or hate sex forever. In some verses Vātsyāyana concludes the topic thus; "A man acting according to the inclinations of a girl should try to gain her over, so that she may love him and place her confidence in him. Either a man does not succeed by implicitly following the inclination of a girl or by wholly opposing her, or he should therefore adopt a midway in between. He who knows how to make himself beloved by her, as well as to increase of their honour and create confidence in them, becomes an object of their love. But if he neglects a women, thinking she is too bashful, she despises him as a beast: moreover, a woman forcibly enjoyed by one who does not understand the female mind become nervous, uneasy and dejected, and suddenly begins to hate him who has taken advantage of her; and then, when her love is not understood or returned. She sinks into despondency and becomes either a hater of mankind altogether or, hating her own man, she has recourse to other man". This mode of

conversation enumerates the easiness of a healthy sexual life and also this is acceptable for modern psychology of male-female. It is particularly need to go through the interpretation of desire or sex as in the text *Kāmasūtra*. Firstly, listen to the definitions of Kāma laid by Vātsyāyana.

1. Generally, the inclination when the five sense organs presided over by the mind, which enjoined with soul, is inclined towards the objects suited to each.
2. The experience of joy by touch of the beloved, which bears fruit, called the pleasure in specific.

The first one is only a hypothetical definition. The next definition is sufficient to a healthy material life. Through these two ways of defining Kāma Vātsyāyana enables a platform of thought for deciding an individual what is desire and how should one treat desire.

Vātsyāyana and *Kāmasūtra*

There is no historically valid explanation is available for the question 'who is Vātsyāyana'. Only some stories in mythical touch are available about him. The *Jayamaṅgalā* commentary on *Kāmasūtra* declares Vātsyāyana is a brāhmin named Mallanāga who belongs to the clan of Vatsa.

It is a notable thing that Vātsyāyana keeps detachment, humbleness, forwarded thought as suitable for a scientist. As followed by the tradition Vātsyāyana starts his thesis work by saluting the Trivargas. This shows there is no deity, no worship and no cult or rites in the framework of *Kāmasūtra*. Vātsyāyana does not offers prayers to

any deity, even to Kāmadeva-the God of erotic love in the mythology of India. *Kāmaūstra* salutes the ultimate trinity of human life, which is filled with dignity and beauty. This shows the absolute contempt to the concept of liberation or Mokṣa which is the cream concept of spirituality. Nevertheless, some opportune adding of Lokāyata verses shows the interest of Vātsyāyana in Materialism. Thus, reflections of materialism in content, uplifts *Kāmasutra* to an advanced textual product among the texts written at that time.

But, as a Brāhmin living in a Brāhmaṇic society and a representative of existing period, Vātsyāyana is not an immortal person. He is not only ready to violate or criticize Smṛti laws, but ridiculously follows them with much awe and respect. The *Kāmasūtra*- a work on different aspects of delightful material livelihood finally concludes thus; "I (Vātsyāyana) made this work in 'chastity' and in the highest 'meditation', for the sake of worldly life; I did not compose it for the sake of passion. A man who knows the real meaning of this text guards the state of his own 'religion', power and pleasure as it operates in the world, and he becomes a man who has truly conquered his 'senses'". The prompting politics behind concluding in such a way is clear from the meanings of the words here within quotations.

Kāmasūtra does not aim freak or frantic sexual world even it holds a hidden agenda to follow the path of liberation or Mokṣa. The culture reflects from such a work is a healthy sensual relation generated from a systematic, tactical as well as reformed stream of education and the maturity of age. It entirely aspires the upper class middle class people especially the rich Nāgarakas in the society. But, it may be

ignored and consoled by considering as the weakness of that period. In short, as a knowledge stream of mental and physical happiness, the thoughts from the texts like *Kāmasūtra* will be acceptable.

Conclusion

Other than a branch of learning, *Kāmaśāstra* grades in Indian popular-society as lechery. In the present day scenario, academic community also disgusts this subject and keeping away from the learning system. Except Kāmaśāstra, curriculum of Indian universities accepts Dharmaśāstras, Arthaśāstra and the Upaniṣads for studying. Traditional morality concepts of Indian as well as the imported Victorian moral rules make unapproachable of Kāmaśāstra and in the same way sexuality also. This may definitely lead to the making of an impotent society.

Governing system also influence this in a wider range. It is undoubtedly argue that some acts in the constitution and sexual dependencies seen in the society are definitely the trespassing of ruling power upon personal affairs of individual. The proclamation like 'back to Vedas', 'Upaniṣads' and 'back to the eternal values of sacred India' are the tactics of slavery by the government.

The most modern age find its fast moving and becoming advanced in all the sectors except in the case of sexual imaginations. In sex, still remaining a kind of moral as well as uncivilized concepts. This is happening due to the immigration of spirituality upon materiality. An important point regarding the furnishing of home in *Kāmasūtra* may

referred here contextually. Vātsyāyana says while constructing home it should be definitely made an extra bedroom (Krīḍāgṛha) for sexual acts. After that, specifications and specialities of that bedroom are explained in detail. This shows the importance of unconditional enjoyment of sex in the household life. In the contemporary scenario, the term 'sex' is used with much hatred shamefulness in Indian houses even unknowingly. Nevertheless the Krīḍāgṛha of *Kāmasūtra* transformed as 'spiritual rooms' in the modern architectural concepts. This will lead to a inject spiritual as well as religious lessons into the veins of a coming generation and the credit of India 'the land of spirituality' will degraded as blame. By this the valuable branch of learning called Kāmaśāstra remarked as vulgarity in the society.

New Social Thoughts in Nineteenth-Century Novels - A Study Based on *Pullelikunju*

Dr. Selin.S.L

Key words: Nineteenth Century Novals, *Pullelikunju*, Casteism, Renaissance, Christianity.

Abstract : The manifestations of social renaissance in Kerala are depicted in the early Malayalam writings. The work *Pullelikunju*, Published by Archudeecan Koshy in 1882, is analysed towards these direction. Socio-cultural renaissance reflected in early works is discussed in the study. Caste discrimination, concept of god, proclamation of Christianity, reformative movements in social life and other activities related with social mobility are explained in this article.

Kerala had seen a marked change in its socio-cultural life in the nineteenth century. The Novel, which was one of the many contributions made by missionaries for the development of prose literature, became very popular as an easy-to-understand literary form. The work of missionaries and the changes brought about by the spread of English education are reflected in the Novel. It has also played a much bigger role than any other form of literature in portraying the sociocultural and political achievements of Kerala. The early novels, which were written mainly for entertainment purposes of their loved ones, were also an expression of the newly formed renaissance movement. Our early novels are a depiction of how the newly

formed sense of social identity and renaissance ideas shaped by English education and missionary work revamped the socio-cultural life of the Keralites.

Pullelikunju - General experience

The manifestations of renaissance in the socio-cultural spheres of Kerala appear in early novels. These features are also evident in *Pullelikunju*, published by Archudeecan Koshy in 1882. *Pullelikunju* is the complete version of a series of essays, *Jatibhedam,* published in the 1860 issues of *Jnana Nikshepam* magazine. The critique of the caste system which evolved as a part of colonial modernity is visible here. .The novel is presented in three parts. The first section describes the astringent caste system, Brahmin domination and oppression in Kerala. The second part, which analyzes idolatry, provides a modern critique of religion and belief in God. The third part narrates the biography of Jesus Christ.

The catastrophe of casteism

The first part is a discussion between a progressive-minded young man named Kunju and Ramapanikkar, about caste discrimination, at Panikkar's house. Occasionally, a Brahmin named Samu Annavi also joins the discussion. The novel is based on the story of a Christian (tax collector) who witnesses this.The novel begins with Ramapanikkar asking Kunju why he doesn't follow caste customs. Then they go on discussing the caste system. Certain customs and beliefs were to be followed by the members of different castes at that time. Ramapanikkar then explains Kunju about the origin of castes

and its benefits. After the creation of Brahmins, Kshatriyas, Vaishyas and Shudras from the face, chest, waist and feet of Lord Brahma, the rest of the people were the ones who have been suffering from evil for various reasons in different periods of time. This is analogous to organs of the human body and also to the different terrains of the Earth. Ramapanikkar then advises Kunju that without the caste system, the world would have been in disarray, and these rules are beneficial for the people. He also says that since these are ancient rules, all people are obliged to abide by them.

It can be seen from Kunju's reply to Ramapanikkar that he had derived the causal resentment of caste and caste system of power. Caste discrimination and racism are based on certain laws and falsehoods created by a few ignorant people who consider themselves superior in the world. While there are six times as many other castes as Hindus in the world, it cannot be said that they are degenerate. Kunju uses the word 'ignorance' to refer to religious and social practices such as idolatry and touching - and describes it as a ritual for ignorant fools. These arguments make it clear that Kunju is a person with a clear view regarding caste.

The novel also refers to the biblical history of *Genesis*, through the words of the tax collector, that all human beings are the offspring of one man and one woman, and that the difference between each nation is in direction, occupation, and practice. Kunju finds that love and unity among the people are lost due to caste discrimination and even the freedom to do the work of one's choice is lost as each caste is only supposed to do

a specific work, which is to be followed by all generations. It goes without saying that Kunju's question of how children born from a single body become different when children born from two bodies, father and mother, are siblings. What happened through caste discrimination was that some were given excess power while others were downtrodden. By highlighting the fact that it is the people who said Namboodiri women *(Antharjanam)* should not go out of their houses without a veil were the ones who pointed out that the Shudra women should remove their tops when they see Brahmins, Kunju also brings out the oppression that women were subjected to at the time. In short, the first chapter gives an approximate picture of the caste discrimination, Brahminical hegemony and mistreatment of lower castes and women that existed in nineteenth century Kerala.

The Importance of Idolatry

Kunju's views on idolatry can be seen in the second chapter. He is of the opinion that the idea "God is an idol" and "the idol is God" ' which has been ingrained in the minds of idolaters since childhood is detrimental. Kunju firmly believes that there is no God in a piece of rock, which has no movement, breath, or any features of life. He also mocks the human nature of making vows and proclaiming that if the vows are effective, they are idolatrous, and if they do not work, they make silly excuses to justify them and forget them. People fail to understand even the most obvious mistakes. Kunju explains that idolatry creates the notion that God, the creator, is like any other man with hunger, thirst, lust and desire, and that

respecting and worshipping inanimate objects instead of God is downright blasphemous. He then asks if any sane person will worship a doll in place of the God who created him. God delights in those who worship Him with devotion in their hearts rather than an inanimate object. Therefore, Kunju's arguments that worshipping from within does not require an idol and that it is completely absurd to create a form of the formless are also relevant.

Kunju refutes the old Namboodiripad's claim that idols help to awaken the remembrance of God in those who walk without the remembrance of God, just as they remember the sound when they see the letters that embody the formless sound. Kunju, who says that God and sound are comparable only in terms of their formlessness, and that sound is unwilling and self-acting. He also argues that making idols in the name of God is as foolish as believing that a man and a tree can do the same things because they are incarnate. These arguments show the futility of idolatry.

Proclamation of Christianity

The third part presents the biography and miracles of Jesus Christ through the evangelist Cole Porter. Cole Porter narrates the story of the incarnation of Jesus in response to Kunjupillai's interest in learning more about their songs and speeches. The sermon ends with a description of Jesus' second coming and the end of the world. Those who had listened to the sermon are said to have bought the Gospels and pamphlets from Cole Porter. Through this sermon, it is possible to create an idea about the Hindu-Christian religions and their deities.

The novel ends with Cole Porter and his group going to Guruvayur after saying goodbye to Kunjupillai and his friends.

Renaissance Thoughts - *Pullelikunju*

Early Malayalam novels were also an expression of the Renaissance thought that emerged in Kerala in the 19th century. It is also found in Pullelikunju. Kunjupillai, who understands the deleterious effects of the caste system and the superior-subordinate concept derived from it, turns to their critique. This leads him to reject and oppose the orthodox attitudes and social norms of his family and the upper caste Hindu community to which he belongs. Kunju also realizes that caste-based division of labour stunts the skills of individuals. It is also pertinent to note that the equality and mutual cooperation required for nationalism is lost through caste discrimination. The novel also mentions the Channar revolt as an example of the fact that it is possible to abolish illegal laws through revolutions.

Some flaws in the character creation

There are only a handful of characters in Pullelikunju. They are portrayed as having some special character traits. Ramapanikkar is a completely conservative thinker. It is obvious from the respect and obedience he shows towards Namboodiripad. At the same time, he valued and acknowledged Kunju's progressive ideas.

Kunju, the protagonist, is often seen as a spokesman for the novelist's ideas, while presenting Shamu Annavi, Namboodiripad, Ramapanikkara and others from a catchy and

realistic point of view. Kunju is more of a Christian than the tax collector, who is a Christian by religion. This may be because the novelist thought that the Sovereign would think in favour of Protestant Christianity only if Kunjupillai was told in that way. But when a Hindu becomes as eloquent as a Christian missionary, the credibility of the character is lost.

Female emancipation and Female education were the central themes in many early Malayalam novels (for example, Khathakavadham). However, it is not seen in Pullelikunju, where not even a single female character is mentioned. Perhaps this is because the novelist intended to present only a few progressive ideas.

In short, many of the elements needed for a novel cannot be found in Pullelikunju. It lacks a logical plot, an accurate biography, or profound empiricism. However, by reading this novel, it is possible to gain an understanding of some of the evils that existed in Travancore in the 19th century and how the Protestant Christianity began to influence the common people.

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Reading *Beowulf:* Some Critical Interpretations

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Key words: Old English period, Anglo Saxon literature - Epic -Germanic - Heroic tradition – Myth, Christian spirit, genre of fantasy

Abstract: This article introduces the Old English epic poem *Beowulf* which belongs to the canon of English literature. The poem, written by an anonymous poet portrays the main character 'Beowulf' who undertakes numerous travels to prove his strength against the supernatural, evil forces. Basically considered an epic, the work has overtones of a heroic tradition grounded in Germanic religion and mythology, and is also embued with Christian echoes throughout. This work continues to be studied and viewed from multitudinous angles even today in literature and film.

Anglo-Saxon or Old English literature encompasses literature written in Old English, in Anglo-Saxon England from the Seventh Century to the end of the Norman Conquest of 1066. Anglo-Saxon prose and poetry are the major literary achievements of the early middle Ages. In no other vernacular language does such a hoard of verbal treasures exist for such an extended period (700-1100 AD). The singularity of their achievement is not only to be measured against that of

neighbouring peoples; it is also noteworthy within the history of English literature.

Old English writings draw on the cultural and social preoccupations of the time and hence these writings are important for understanding the cultural roots of the English-speaking world. It offers us a window into a different world of beliefs, myths and perspectives as these people were at the meeting point of two major cultural traditions. From their barbarian origins, continually enriched by renewed contact with Scandinavian invaders and continental trade and political relations; they brought a Germanic inheritance of legend, poetic technique, law, pagan beliefs and tribal sympathies. From their contact with Christianity, they absorbed much of the Latin, and a little of the Greek, tradition of history, religion, science and rhetoric. We can see a comingling of these two worlds in Anglo-Saxon literature.

The poem *Beowulf,* which often begins the traditional canon of English literature, is the most famous work of Old English literature. It is an epic poem consisting of 3182 lines written by an anonymous poet about Scandinavian characters and events in half-legendary, half-historical Germanic past. The main action of the poem is set in Scandinavia and the work is written in standard alliterative four-stress line common to all Anglo-Saxon poetry. Although originally untitled, it was later named after the Scandinavian hero Beowulf whose exploits and character provide its connecting theme. The date of composition of this work is a matter of contention among

scholars; the only certain dating pertains to the manuscript which was produced between 975 and 1025 AD. There is no evidence of a historical Beowulf, but some characters, sites and events in the poem can be historically verified.

The story of *Beowulf* opens in Denmark where King Hrothgar's splendid mead hall, Heorot has been ravaged for twelve years by nightly visits from an evil monster, Grendel, who carries off Hrothgar's warriors and devours them. Unexpectedly, young Beowulf, a prince of the Geats of southern Sweden, arrives with a small band of retainers and offers to cleanse Heorot of its monster. During the night Grendel comes from the moors, tears open the heavy doors, and devours one of the sleeping Geats. He then grapples with Beowulf and Beowulf tears off his arm, and Grendel leaves, mortally wounded. The next day is one of rejoicing in Heorot. But at night as the warriors sleep, Grendel's mother comes to avenge her son, killing one of Hrothgar's men. In the morning Beowulf seeks her out of her cave, kills her and returns to Heorot with her severed head. The Danes rejoice once more and Hrothgar makes a farewell speech about the character of the true hero and Beowulf, enriched with honours and princely gifts, returns to King Hygelac of the Geats.

In the second part of the story, Beowulf becomes king of the Geats, and finds his realm terrorized by a dragon, some of whose treasure had been stolen from his hoard in a burial mound. He attacks the dragon with his *thegns* or servants, but they do not succeed. Beowulf decides to follow the dragon to

its lair and only his young Swedish relative Wiglaf dares to join him. Beowulf finally slays the dragon, but is mortally wounded in the struggle. He is cremated and a burial mound by the sea is erected in his honour.

Beowulf is considered an epic poem in that the main character is a hero who travels great distances to prove his strength at impossible odds against supernatural demons and beasts. Epic poetry has been defines as "an expression of a society's cultural heritage" and certainly, in its breadth of reference and the grandeur of its ethical conception, *Beowulf* has always been viewed as the defining text of the Anglo-Saxon world. The poem also begins *in media res*, which is a characteristic of an epic. Although the poem begins with Beowulf's arrival, Grendel's attacks have been an ongoing event. An elaborate history of characters and their lineages is spoken of, as well as their interactions with each other, debts owed and repaid, and deeds of valour. The warriors form a kind of brotherhood linked by loyalty to their lord. In common with Homeric epic, *Beowulf* does not slot into any clear historical or social context. But there is significant difference of opinion here as the English critic J. R.R. Tolkien suggests that its total effect is more like a long, lyrical elegy than an epic. According to him, even the earlier, happier section in Denmark is filled with ominous allusions that were well understood by contemporary audience. Thus, after Grendel's death, King Hrothgar speaks sanguinely of the future, which the audience knows will end with the destruction of his line and the burning of Heorot. In the second part, the movement is slow and funeral

scenes from Beowulf's youth are replayed and the mood becomes increasingly somber as the *wyrd* (fate) that comes to all men closes in on him.

The poem *Beowulf* belongs metrically, stylistically and thematically to a heroic tradition grounded in Germanic religion and mythology. Many incidents, such as Beowulf's tearing off the monster's arm and his descent into the mere, are familiar motifs from folklore. The ethical values are typical manifestations of the Germanic code of loyalty to chief and tribe and vengeance to enemies. Much of *Beowulf* is devoted to articulating and illustrating the Germanic heroic code, which values strength, courage and loyalty in warriors; hospitality, generosity, and political skill in kings; ceremoniousness in women; and good reputation in all people. Yet the poem is so infused with a Christian spirit that it lacks the grim fatality of many of the Idyllic lays or the sagas of Icelandic literature. There is no attempt by the Beowulf poet to elaborate on the paganism of its heroes, who are portrayed as righteous and pious characters and he also often invokes an Almighty God whose power, and relationship with mankind, are wholly compatible with Christian belief. There is no specific reference to Christianity in the poem but it is deeply imbued with Biblical material and Christian echoes. Beowulf himself seems more altruistic than other Germanic heroes or the ancient Greek heroes of the *Iliad.* It is significant that his three battles are not against men, which would entail the retaliation of the blood feud, but against evil monsters, enemies of the whole community and of civilization itself. Many critics have seen the

work as a Christian allegory, with Beowulf, the champion of goodness and light against the forces of evil and darkness. His sacrificial death is not seen as tragic but as the fitting end of a 'good' hero's life.

The main theme of the poem is the conflict between good and evil, most obviously exemplified by the physical conflict between Beowulf and Grendel. However, good and evil are also presented in the poem not as mutually exclusive opposites, but as dual qualities present in everyone. There are three monsters mentioned in the poem. But none of them acts out of sheer evil alone. Even the fearful Grendel acts out of isolation, envy and fear. By giving the monsters comprehensible, human motives and at moments even showing us their points of view, *Beowulf* humanizes evil, suggesting that evil is both an unspeakable threat from the darkness and at the same time an ordinary part of human life.

Several trends are evident in the discussion of *Beowulf* and its significance. Recent scholarship tends to see it as less romantic and more sophisticated; it has de-emphasized folklore, mythology and legendary history as preferred contexts for reading *Beowulf* in favour of the social and political life of Anglo-Saxon England itself. It has moved away from a generic or philological model of understanding the poem's relationship to comparable literatures towards a model based on cultural commerce and literary influence. A Formalist and New Critic like Stanley B. Greenfield ("The Authenticating Voice in Beowulf", 1976) hears in *Beowulf* an "authenticating voice"

that tends to stabilize the meaning in the text. Gillian R. Overing hears instead "polyphony of voices". She argues that the dominant discourse in this most masculine of poems is about death, how to seek it out and to embrace it. Overing examines three of the women characters in the poem – Hildeburh, Wealhtheow and Modthryth- using a variety of critical methodologies. She sees each of these women as "hysteric", whose desire challenges the masculine desire for death and destabilize the symbolic order of the poem. Time and again, Grendel's mother and other female characters have become a major focus with the growth of Feminist criticism. Such explorations are helpful in understanding the position that women held in the Anglo-Saxon vision that shapes the poem.

In addition to these, there are multitudinous viewpoints from which *Beowulf* can be viewed. The work has often been translated into Modern English and renderings by Seamus Heaney (1999) and Tolkien became bestsellers. It has also been the source for retellings in text like John Gardner's *Grendel*(1971), which takes the point of view of the monster and as movies. *Beowulf* is one important work that helped spawn the fantasy genre so popular today in literature and film.

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Judith and *Juliana*: A Dialectic on Women Heroes in Anglo-Saxon Poems

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Key words: *Judith*, *Juliana*, Anglo Saxon Poetry, Women Heroes.

Abstract: English Literature is often traced to begin with Geoffrey Chaucer in the fourteenth century. But a considerable body of literature existed even before in the Anglo Saxon / Old English period making it a continuous one from the fifth century to the twentieth. To speak about the Women of Anglo-Saxon England, there exist only a few resources about them in the History as well as in literature. The few poems of the period that portray the women are of the royal queens like Wealhtheow in "Beowulf" or the women saints like "Elene". The life and traits of common women and slaves are in oblivion and they appear just as a miniature in the literature of the period. The poems "Judith" and "Juliana" are set in the background of religious fervour and evolve as exemplary of the women heroes in the Anglo-Saxon literature. When Judith is treated in the light of a female warrior who rescues her people, Juliana becomes the absolute woman saint with all the qualities of the hagiographic tradition. Joseph Campbell in his book "The power of myth" says that the moral objective of heroism "is that of saving a peopie, saving a person, or supporting an idea" (156). This paper tries to dialect on the extent to which the women heroes are depicted in the Anglo-Saxon poems "Judith" and "Juliana".

English Literature is often traced to begin with Geoffrey Chaucer in the fourteenth century. But a considerable body of literature existed even before in the Anglo Saxon / Old English period making it a continuous one from the fifth century to the twentieth. This literature began with the songs and stories of the time when the Teutonic ancestors of English people were living on the borders of the North Sea. In the latter half of the fifth century, the Jutes, Saxons and Angles conquered Britain and laid the foundations of the English Nation. The British people have shown an unusual capacity to imbibe the best in the cultural heritage of their invaders, moulding themselves an amalgam of the blood of the Iberian, Celt, Roman, Saxon and Norman people. The great and hidden life of the Anglo-Saxons finds expression in their literature.

The beginning of Anglo-Saxon literature is attributed to have flourished with the poems in the North and prose slightly later in the South. The early poets in Old English were the gleemen or minstrels who sang about legends and warriors in royal courts or on festive occasions. The spirit of adventure, love of the sea and plunging boats, battles, brave deeds, the glory of warriors and the love of home permeates the poetry of the period. Christianity brought in a new spirit of ardent religious fervour though the ancient pagan faith continued its subdued expression. The note of fatalism was modified by the faith that the fate is the will of the God. To speak about the Women of Anglo-Saxon England, there exists only a few resources about them in the History as well as in literature. The few poems of the period that portray the women are of the royal

queens like Wealhtheow in "Beowulf" or the women saints like "Elene". The life and traits of common women and slaves are in oblivion and they appear just as a miniature in the literature of the period. The poems "Judith" and "Juliana" are set in the background of religious fervour and evolve as exemplary of the women heroes in the Anglo-Saxon literature. When Judith is treated in the light of a female warrior who rescues her people, Juliana becomes the absolute woman saint with all the qualities of the hagiographic tradition. Joseph Campbell in his book "The power of myth" says that the moral objective of heroism "is that of saving a people, saving a person, or supporting an idea" (156). This paper tries to dialect on the extent to which the women heroes are depicted in the Anglo-Saxon poems "Judith" and "Juliana".

The entire known poetry of Anglo-Saxons is found in four manuscripts which sums up to thirty thousand lines altogether. They are: i) the manuscripts collected by MS Cotton Vitellius A XV in the British Museum (which consists of two codex the first codex and second codex or *Nowell Codex*), ii) *Codex Exoniensis* or the *Exeter Book*given by Bishop Leofric to Exeter Cathedral, iii) *Vercelli Book* preserved in the Cathedral library at Vercelli in northern Italy and iv) the *Junius Manuscript* or *Codex Junius*in the Bodleian Library, Oxford. The poems "Judith" and "Juliana" which we are about to discuss in this paper are found in the manuscript collection of MS Cotton Vitellius and the *Exeter Book* respectively.

The source for the poem "Judith" is the "Book of Judith" in Vulgate Bible (Latin). Though "The Book of Judith"

has been removed from the Protestant Bible after reformation, it still exists in some Roman Catholic and Eastern Orthodox Bibles. The story of Judith has been homiletically paraphrased into English by the abbotÆlfric of Eynsham stating it "as an example to you people, so that you may defend your country with weapons against the threatening host' (Mardsen 147); which is supposed to have done during the 990's at a time when Vikings were invading the Eastern and Southern England. The poem "Judith" is found along with Beowulf, the longest old English heroic epic, that conveys the moral tale of heroic triumph over monstrous beings. Since the author of the poem "Judith" is anonymous, the authorship of both the poems are attributed to the same unknown poet of the poems in *Nowell Codex*. The poem is 348 lines long in three sections marked with Roman numerical X, XI and XII. It is found incomplete as only the last three cantos out of the twelve are preserved and the poem begins in the midst of a banquet. "Judith" depicts the life of a wise woman who saves the Israelites, her own people, from destruction at the hands of their enemy Assyrians. Her heroism lies in letting herself to be taken away into the bedroom of the enemy general Holofernes who was laying siege to their city of Bethulia and courageously axing off his head and taking it to her own Hebrew army. Judith in the Bible is a young widow who is very beautiful but, in the poem, she is mentioned just as an "elf-brilliant" woman whose status of marriage is unmentioned which might have been there in the lost chapters.

"Juliana's" authorship is ascribed to one of the twelve known poets of Old English poets, Cynewulf, who flourished in the 9th century. "The Fates of the Apostles", "Juliana", "Elene", and "Christ II" (or "The Ascension") credit to the corpus of his four rune signature poems – that are used by the early Anglo-Saxons as an alphabet in their writing. "Juliana" is also notable for being one amongthe five Old English poetic texts that describes the lives of saints; the others being, "Elene", "Andreas", "Guthlac A" and "Guthlac B". The source of the poem "Juliana" is "Passio S Julianae" (Lapidge, 437)from the Latin prose "Vitae". "Juliana" is a long poem of 731 lines though two gaps amounting to a loss of 130 to 140 lines are detected. The poem begins with the depiction of the persecution of Christians under the rule of Galerius Maximian, the Roman emperor who was a staunch opponent of Christianity. Juliana, an ardent believer of Christ is the daughter of Africanus of Nicomedia; who has betrothed his daughter's hand to Eleusius, a wealthy senator and friend of Maximian. Juliana opposes to being married to the pagan Eleusius as she doesn't want to violate her relationship with God. She even goes to the extent of defying him publicly which enrages him and reports to Africanus. Africanus could not tolerate her daughter's disobedience and announces that Eleusias is free to punish Juliana in his own might. Eleusias gives her the barbarous punishment ordering:

> … her to be seized by the hair
>
> and heaved up onto a high branch, where

she, sun-bright, should suffer blows, strife unstintingly fierce

for six hours of the day, and he, her foe, ordered her forthwith

to be taken down again and he commanded her be led to prison (lines 227-231).

Juliana is then visited by a demon pretending to be the God's angel to trick her to blasphemy while in prison. But Juliana's faith made her pray to God and her inner voice asked her to grab the demon. A war of words occurs between Juliana and the demon and she forces the demon to confess all its wicked deeds and humiliated him forever in the kingdom of Hell. Eleusias approaches her once again to change her mind to marry him. Juliana's recurrent refusal provoked him to burn her alive in hot lead. But Juliana came out of fire unburnt not even with a spot on her body or clothes. Finally, Eleusias beheads her and she turns out to be a Christian martyr. She becomes the hero when she sacrifices herself for the morality of being consistent in her beliefs.

Judith and Juliana have thus become two great heroines of Anglo - Saxon literature who are elevated to the pedestal of woman saints. Judith was brave and intelligent, the qualities ascribed to a warrior, which helped her save her own nation and people from the invaders. Being an ardent believer of God and living righteously before the Almighty, Judith appears as a holy woman devoted to God's will. She decides to go to Holofernes camp when he orders his soldiers to bring her to his bed.

Judith's courage and astute action to murder her nation's enemy, a sturdy invader, inside his own camp is something out of the ordinary perceptions of a woman. Here chivalry turns out to be an ornament adding to the beauty of her femininity. After chopping off the head of Holofernes, she takes his head in the food sack and exhibits it to her soldiers back in Bethulia. She exhorts the Hebrew soldiers to move ahead to the enemy camp and ransack whatever is left there for they have been victorious with the murder of the enemy general. Juliana also had that innate adherence to Christ that strengthened the maiden lady to stay audacious and comes out victorious in her fight against the authoritative senator Eleusius. Eleusius also, like Holofernes, was about to invade the lady without her consent. He cannot accept Juliana's appeal to give up his pagan deities and admit her God in his life. On the contrary, he is forcing the woman using his power as senator and the wealth he has amassed in life to accept his pagan God. He goes to the extent of torturing her to renounce her God and accept him as her husband. But Juliana does not submit to the atrocities of Eleusias and stays adamant in her devotion to Christ until the unjust senator beheads her. Juliana comes out victorious as God's martyr that makes her a hero.

Beauty, purity and devotion to God characterise these women heroes which in turn make them the women saints. Sexual disposition towards them are evident where Judith's beauty enthrals Holofernes and Juliana's astonishing prettiness mesmerizes Eleusias. Holofernes orders his guards: /the blessed maiden to be swiftly fetched/ to his bed, adorned with

bracelets,/decorated with rings/(lines 35-37). Eleusias charming words to seduce Juliana even after she rejects him publicly: / "My sweetest shine of sun, Juliana! / What gleam you have! What perpetual plenitude of grace! / What fruit of youth's kind!/ (lines 163-165). But both women are reluctant to submit to these men and they devote themselves to God. Chastity underlies the character of the two heroines Judith and Juliana. Both of them have devoted their life to the love of Almighty. This notion of purity has been given more stress in the Anglo-Saxon period in that the two women heroes are attributed the status of women saints. The refrainment of sexuality inexplicably serves as a characteristic norm of the hagiographic tradition.

Struggle for the deliverance of the nation makes Judith, the traditional epic hero. Her bravery and prudence are no less than a warrior who fights in the battlefield: /When Judith, wise in her thought, / a woman elf-brilliant, (lines 13-14) and "to testify how she had found victory in battle" (line 175). Judith's decision to go to Holofernes' tent and kill him single-handedly without the fear of his life is absolutely, heroic. Juliana on the other hand, is fighting a battle for herself, a battle for self-assertion. She faces the atrocities meted out to her bravely and elegantly like that of a fighter: "That noble heart unafraid spoke to him: / "I do not fear your judgments, accursed harm-doer, / nor your baleful torments"/ (lines 202-204). She is not willing to submit herself before the power and wealth of Eleusias though her father promised her hand to him. Eleusias' desire to marry Juliana against her will is adamantly opposed. It also

hints to the early Anglo-Saxon women's rights to choose whether or not to marry. "While it is likely that most women married, at least a few women made other choices...While early Anglo-Saxon fathers appear to have exercised considerable authority over both sons and daughters by the eleventh century the laws of Cnut state: "letno one compel either woman or maiden to [marry a man]whom she herself dislikes." This is an indication that Anglo-Saxon women may have played more than a passive rolein selecting and marrying a husband. (Clark 215).

Political motto underlies Judith's visit to Holofernes' camp. She was determined to kill the invader of her nation. Clark observes that women in Anglo Saxon England did marry for political reasons. "Sometimes amarriage was made to solidify a peace-agreement between two hostile tribes. The women in these marriages were called peace-weavers. Despite the political nature of the peace-weaver role, it seems unlikely that the woman was forced into it. Indeed, it seems that it would be political suicide for a tribe to force an unwilling woman into marriage with a member of a hostile tribe. The peace-weaver's role was to conciliate the two tribes, not create more antagonism" (216). Holofernes did not want to marry Judith. Being an invader, he took the liberty of conquering the woman for his sexual desires. So, Judith also cannot be seen as a peace-weaver of her tribe. Instead she becomes the warrior who murders the enemy and protects her nation. In the case of Juliana too, she was not all a peace weaver to Eleusias. Conversely, she breaks up all his efforts to tie up the alliance

with her family. Eleusias tries to seduce the mind of his prospective bride and compels her to marriage as a treaty of peace between them. But Juliana is determined not to marry him for his rejection of Christ as God and accepts death in turn.

The hero's Journey or "monomyth" as put forward by Joseph Campbell in his work *The Hero with a Thousand Faces* speaks about the separation, initiation and return as the nuclear unit of the hero's adventure. "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (23). It can be alluded to Judith's journey here. Her departure or separation from her tribe to meet Holofernes, her adventure of chopping his head inside his camp surrounded by security guards and the victorious return with the ultimate boon to her native place to activate her tribe for the final battle makes her journey monomythic. In "Juliana", the journey happens at the symbolic level. Juliana's adventure begins with the rejection of Eleusias' proposal to marry her. Juliana stands adamant with her noble idea of upholding her belief and, devotion to God and henceforth deny the hands of the wealthy pagan senator. She undergoes many trials and tribulations in the initiation stage and is even encountered by a demon in her spiritual journey. She is killed in the quest but has definitely achieved her goal, the ultimate boon, of being one with God. She becomes the master of two worlds, the outer world that glorified her as the saint and the spiritual world which she has imbibed through

self-sacrifice. Her return journey to the world is manifested in being worshipped as a saint and as a hero inspiring the generations.

The eloquence of speech plays a significant role in establishing both the women as heroes. To have a voice is inextricably one of the attributes of an illustrious warrior; a hero. Judith delivers a victorious speech back home in Bethulia: "Then the city-sitters became elated after they heard/ how the holy one spoke over the high wall" (lines 159-160). Her address was that of a brave warrior exhibiting the crown of her heroic deed: "/ Here you can clearly gaze, victorious heroes, / upon the leader of his nation, upon the head/of the most hateful heathen warrior, Holofernes unliving, /" (lines 177-179). The courageous lady was received with great enthusiasm and they accented her as their hero. Her speech inspired and instigated the Hebrew army to march towards the Assyrian camp for the final carnage. In the case of Juliana, the speeches she displays are a mode of self-assertion. Her speeches infuriate her opponents but it clearly demonstrates her heroic power and moral standpoint. The multitude of men amidst whom Juliana speaks and condemns Eleusias at first were enraged at the logical rightness of her position: "/Then the nobleman grew swollen with fury, /stained with criminal acts, hearing that woman's words/" (lines 58-59). She continues her arguments very adamantly in her devotion to God with her father Africanus, Eleusias and the supernatural demon. The power of Juliana's words even makes the demon go to the extent of confessing all the evil deeds it has done till then. Harbus

observes that "in "Juliana", holiness is manifest in verbal straight -forwardness, combined with a tendency in her adversaries to use the spoken word to cajole, attack, or deceive the heroine. In a poem dominated by threats, insults, perceived blasphemies, and verbal abuse, encoded in a rich poetic vocabulary, confrontational speech acts are a matter of course" (183).

Death permeates with the tribulations in the initiation of the journey in "Judith" and "Juliana". The element of murder resonates in both the poems. Judith becomes the murderer of Holofernes and Juliana is killed by Eleusias. Judith goes to Holofernes' tent to kill him when the camp is full of enemy soldiers. She is seen fearless of death and upholds the safety of her own people above her life. Judith chops the head of the enemy invader Holofernes to save Bethulia, her nation. Juliana, on the other hand, is beheaded by Eleusias for upholding her belief in God and her reluctance to marry him. Juliana is not at all afraid of the death before her and she faces all the tortures of Eleusias by her undaunted fate. Both the killings are glorified and the women heroes are elevated to the stature of holy women. From the biblical point of view, the Book of Judith comes in the Old Testament where murder is an act of survival and Juliana who is a believer of Christ is to be gauged by the new Testament. Judith becomes the holy woman by virtue of her saving the nation by God's faith and Juliana being a martyr for Christ. Judith spills the blood of the enemy general who tortured her people severely and Helena's blood is spilled for

Christ. Hagiography praises both the situations for exemplifying the heroes as saints.

Judith as a hero pervaded in the Public space with the vigour of a warrior saving a nation and Juliana fought in the private space for upholding her devotion to God. Both have inevitably qualified Joseph Campbell's moral objective of Heroism. Wisdom, nobility, beauty, purity, authority, devotion to God and ascendency over the enemies correspondingly permeate as qualities of Judith and Juliana which make them the Anglo-Saxon women heroes. Both of them asserted their identities in a world taken over by the male power and domination. Their victory over the enemies, corporeal and ideological, manifest them as the brave warriors; the ideological heroes of the women's literary world, to be emulated in the 21st century amidst the corpus of oppression and assault.

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The Mountain System of Jambududvīpa- A Geographical Study based on Vāyupurāṇa

Sabna T Thaj

Key words: Jambudvīpa, Mountain, Vāyupurāṇa, Meru, Bhāratavarṣa, Himalaya.

Abstract : The purāṇic concept of islands and mountains reflected in Vāyupurāṇa is the central point of the study. The paper tries to disclose the explanations on various mountains and its categories discussed in Vāyupurāṇa. The primitive geographical readings and its relevance are also discussed.

The Purāṇa as a class of Literature represent diverse phases and aspects of life of different age[1]. They occupy a very important position in the ancient literature of India. Although the Veda has been considered as the primary source of Dharma[2]. Yet the faith of the Hindu society has been predominantly Purāṇic. So that the Purāṇic Literature had a peerless position in the minds of ancient people. There is a belief that all the purāṇas are compiled by the sage Kṛṣṇadvaipāyana Vyāsa. These texts are embodiments of the vitality and continuity of our cultural heritage and serve as a sure guide for the present.

Vāyupurāṇa is one of the greatest works in Purāṇic literature and it is also considered as a Mahāpurāṇa. It has contributed various

subjects to the world such as Geography, Astronomy, Geology, Cosmology and Cosmogony, Earth Science etc. Vāyupurāṇa is also called Vāyavīya purāṇa[3]. Of the eighteen Mahāpurāṇas Vāyupurāṇa occupies an important place, fundamentally it is considered as a Śaiva or Śiva purāṇa. It is dedicated to the worship of god Śiva. But it gives due importance to the other major deities, viz., Brahma and Viṣṇu. The Vāyu Purāṇa is also regarded as the true story of the development of Indian culture and tradition in various ages. The existence of Vāyu Purāṇa is quoted in the Mahābhārata and its supplement, the Harivamṣa. Instead of emotional aspects like in other Purāṇas, Vāyu Purāṇa is mainly based on concrete facts and calculations. It is the rich source of scientific knowledge

Geographical evidences of Vayupurana Basically one can say that Vāyupurāṇa is a scientific work. It is á rich source of geographical knowledge. Most of the portion of Vāyupurāṇa discuss about the geographical thought. It holds the geographical branches such as Cosmogony and Cosmology, Astronomical geography, Regional geography etc.

According to Vāyupurāṇa "the universe illuminated by the moon and the sun, decked with planets and stars and encircled by rivers, oceans and mountains[4]." By the time of the purāṇas, Indians had come to acquire sufficient knowledge of Volcanoes, volcanic eruption, activities allied phenomena and earthquake. The Vāyupurāṇa gives a vivid description of a volcanic tract[5]. It also refers to a various types of topography, namely lakes, dales, barren tracks and rocky troughs

between mountains. It also speaks of a large number of hot springs in a mountainous region. Vāyu discussing the general formation of clouds that there is moisture content in all the movable or immovable objects of the world and due to insolation or sun's rays evaporation of that humidity takes palce[6].

In all the purāṇas there mentions a particular topic designated as bhuvanakośa, in which are actually discussing the general and regional geography of the world and India both. As a rule of the purāṇas have conceived the earth to be comprised of seven continents. The Seven continents of the world are spread over 34-49 chapters of Vāupurāṇa. These geographical sections of Vāyupurāṇa are more complete and detailed than that found in any other purāṇas. It includes;

Chapters 34-35- Jambudvīpa (1-96, 1-47)

Chapter 36 - Mountains and lakes, east, south, west and north of Meru (1-33)

Chapters 37 - Valleys between mountains, east of Meru (1-30)

Chapter 38 - Valleys between mountains, south of Meru (-36)

Chapter 88 - Valleys between mountains, west of Meru (37-80)

Chapter 38 - Valleys between mountains, north of Meru (37-80)

Chapter 39 - Settlements (dwelling places) in the mountains (1-64)

Chapter 40 - Devakūta mountains (1-26)

Chapter 41 - Kailasa Mountain (1-82)

Himavān mountain

Parijātha Mountain

Jurudhi Mountain (43 – 89)

Chapter 42 - Rivers from Meru (1-80)

Chapter 43- 44 - Ketumāla and Bhāratavarṣa (1-38) (1-24)

Chapter 45 - Bhāratavarṣa (1-137)

Chapter 46 - Kimpuruṣa and Harivarṣa (1-35)

Chapter 47 - Division of Bhāratavarṣa (1-80)

Chapter 48 - Islands south of Bhāratavarṣa (1-43)

Chapter 49 - The seven dvīpas (1-153)

The pattern of the geographical section of Vāyupurāṇa is very similar to that obtained the Matsya or Mārkaṇḍeya Purāṇa. Many passages are common to all. A number of chapters follow appropriate to Purāṇic geography, the description of Mt. Meru and the residence of the gods, the seven continents and the division of the universe above and below the earth[7]. The purāṇic system is here very fully and, upon the whole, distinctly detailed. However the Vāyupurāṇa is a valuable authority.

Jambu Dvīpa

According to Vāyupurāṇa and other purāṇas, the world comprises of seven dvīpas. The word 'dvipa' originally signified a land bounded by water (ocean, river, lake or by a combination of these) on all or three or two sides. Thus it was equally applied to an island, a peninsula or a doab[8].In ancient Sanskrit literature it has often been used to mean only a division of Land (big or small) and no more. These seven dvīpas are so arranged the central one (called the jambudvīpa) is surrounded by ocean of salt water. Round this ocean is land again

which forms the second dvīpa. This dvīpa in its turn is encompassed by the ocean of sweet water and so on. Thus there are seven dvīpas or lands and seven seas or oceans[9]. The areas of each continent and ocean are such that they increase in simple geometrical progression according to their distance from the Central dvīpa or jambudvīpa. All the Purāṇas, at the same time the Vāyupurāṇa agreed at least on one particular point i.e., the place assigned to jambudvīpa.

द्वीपभेदसहस्राणि सप्तस्ववन्तर्गतानि वै।

न शक्यन्ते प्रमाणेन वक्तुं वर्षशतैरपि ॥ Vāyu. 34.6

i.e., "There are thousands of countries and islands in the seven continents. They are not capable of being narrated in details with sufficient evidences, even within the span of a hundred years."

Each dvīpa is named after tribes or connected with localities, castes, dynasties etc., which can be identified with more or less certainty. The name of some dvīpas is identical with the name of a colossal tree or plant growing in that dvīpa[10]. The order in which the islands occur is not uniform in all the purāṇas. The names of continents describes in Vāyupurāṇa[11] as follows,

1. Jambudvīpa
2. Plakṣadvīpa
3. Sālmalidvīpa
4. Kuśadvīpa
5. Krauñcadvīpa
6. Śākadvīpa and

7. Puṣkaradvīpa

On the basis of the purāṇic theory, these seven continents are surrounded by seven concentric oceans of salt water, sugarcane juice, wine, butter, milk, curd and freshwater respectively.

Jambudvīpa

According to Vāyupurāṇa, the jambudvīpa consisting of nine varṣas or subcontinents. This island also called Sudarśana dvīpa[12]. It is the centre of all continents and measures its extents and zones in yojanas[13]. jambudvīpa is extends to a hundred thousand yojanas. It is full of different localities and various splendid cities. It is embellished with the colonies of sidhas, cāranas and gandharvas and with mountain as well. This mountains abounding with minerals and variegated rocks. It has many rivers rising from mountains. The name of this island is derived from jambu tree[14].

Jambudvīpa is vast, glorious and surrounded by nine khaṇḍas or zones inhabited by living beings. It is encircled on all sides by salt sea. All round the outstretch of jambudvīpa, extending its entire length, the six mountain systems stretched to the east. They have excellent ridges. They extend to both sides plunging into the eastern and western seas. These mountains also called varṣa parvatas. There are nine countries according to these mountains, and have their own separate nature. According to modern geography the Purāṇic jambudvīpa is located in the Indian subcontinent. Jambudvīpa identified with the help of Mt.Meru

Mountain system of Jambudvīpa

According to Vayupurāṇa, jambudvīpa consist of seven varṣa parvatas or mountains, these are; Himavān, Hemakūta, Niṣadha, Meru, Nila, Sveta and Śṛngavān[15]. The seven mountains of the seven countries are two thousand yojanas and as much high. Their length is said to be similar to that32C of jambudvīpa. The most of the Purāṇas recognized in general five categories of mountains according to their functional significance[16];

1) Maryāda parvatās(boundary mountains)
2) Varṣa Parvatās (regional mountains)
3) Viṣkamba parvatās (subjacent mountains)
4) Kula Parvatās (group or class mountains) and
5) Kṣudra Parvatās (small hills).

Meru

Vāyupurāṇa described that the earth is comprised of seven concentric island continents, one more was prevalent in which the earth is supposed to be like a Lotus, with four great continents are situated on the petals and the mighty Meru is stationed on the pericarp[17].

The whole mountain system of the world centres around the Mt.Meru which has been described to be situated in the middle of Ilāvṛta varṣa. It situated in the form of a bow between two sub continents[18].It is eighty thousand yojanas in height. Meru is sixteen thousand yojanas in depth below the surface of the earth and its extension also is the same[19]. It is established like an arrow towards the east. Its diameter at the summit is thirty two thousand yojanas.

Its girdle all round is thrice its lateral extent. The circular arching is half of it. It lies in three angles. This excellent and divine mountain is endowed with divine medicinal herbs. There are the groups of devas, gandharvas, uragas, rākshasas and beautiful apsaras are seen on this mountain. There are four countries situated on different sides of the Meru, their names are Bhadrāśva in the east, Bhārata in the south, Ketumāla in the west and the Kurus in the north. In Vāyupurāṇa the sūta narrated some opinions of Ṛṣis. According to sage Gālava, Meru has the shape of a Saucer; While Kroṣṭuki conjectures it to be spherical[20]. All the living beings are resides on its surrounding area. It is the site of natural resources like vegetation, wild life, gems, gold, corals etc. . According to their height, Shape, adjacent mountains and other lands, Meru has been identified with Pamir. The Pamir is a Mountain range in central Asia formed by the junction of knot of the Himalayas (Karakoram), Tien shan Kunlun and Hinduksuh ranges. Vāyupurāṇa states that r. There are several residing places of saints. yakṣa, gandharvas roam there and several low class people also live there. The mountain is rich in several minerals. A number of rivers originating from the foot of Himavān, they are Gaṅgā, Sindhu, Saraswatī, Śatadru, Candrabhāgā, Yamunā, Sarayū, Irāvatī, Vitastā, Vipāśā, Devikā, Kuhū, Gomatī, Dhutapāpā, Bāhudā, Dṛṣadvatī, Kauśikī, Tṛitīyā, Niścīrā, Gaṇḍakī, Ikṣu and Lohitā[21].

Hemakūta

Hemakūta is the second mountain system in jambudvīpa. There is a doubt in the names of Devakūta and Hemakūta. But in Purāṇas the Devakūta is a different mountain range which with Jaṭhara mountain. Hemakūta is situated in the north and parallel to the Himavān. Kailāsa located on the delightful central peak of Hemakūta. This mountain

endowed with variety of gold and gems. There is a great and charming water reservoir called Mandākini. It has plenty of water and its embankment has steps plated with gold and studded with gems[22]. It is one hundred yojanas in length and fifty yojanas in breadth. Its peak is white, calm, delightful and of good expanse. Several saints live there. There is a big city full of rows of big houses decorated with gold and diamonds. This city belongs to the great god kubera. There is also an aero plane named Puṣpaka[23] decorated with gold in different ways. There are two excellent rivers namely Alakānandā and Nandā. These rivers are endowed with various merits and its water is used by the devas.

Niṣadha

About the Niṣadha, Vāyupurāṇa says[24]: Niṣadha is another important range in jambu island. It is located in the western side of the Meru .Nisadha Mountain is the major location of large mineral resources and thousands of streams, inhabited by many beings. On the middle peak or central peak, broad as such and decorated by gold and minerals, is the shining shrine of Viṣṇu resorted to by Siddhas and groups of sages, thronged by yakṣas and apsaras and waited upon by the groups of gandharvas.

In the internal peak of that Niṣadha range is the beautiful city of demons named *Ulaṅghis*, decorated with a variety of metals. There are gates of gold and silver and festoons of bright gold and the city is full of passages, caves and roads. That city is full of snakes, which guard the entrance gate, and make the entry of enemies impossible. The peak of Niṣadha is called *Brahmapārśva*. There is also a residing place of the fire god namely vahni deva. On the northern beautiful peak of

that mountain named *Hemacitra*, famous in all the three lokas.

Nila, Śveta and Śṛngavān

There are three latitudinal ranges located on the north of Meru, i.e., Nīla, the longest and nearest to Meru; the Śveta, slightly shorter than the Nīla and further north; the Śṛngavān , the shortest and farthest to the north[25]. According to Vāyupurāṇa, the Nīla mountain consist with full of Lapiz Lazuli[26], white peaked and full of gold. The mountain Nīla is hundred thousand yojanas in length. Śveta is ninety thousand yojanas in length and Śṛngavān eighty thousand in length. In the middle of these mountains janapadas are found.

The Sveta mountain is full of gold and Śṛṅgavān is also full of gold but variegated in color like peacock feather. These great mountains are resorted to by sidhas and cāranas. Except these seven mountains there are hundreds of mountains are found in jambudvīpa. These seven mountains and other sub mountains have an important role in the development of the ancient people. On these premises, one can safely come to the conclusion that the Meru of the Purāṇas can be identified with Great Pamir Knot of Asia. If one can accept the identification of Meru with the Pamir plateau, the location of the principal mountain ranges of jambudvīpa as given in the Purāṇas can be investigated.

1. Himavān - The great Himalyan Range
2. Hemakūta - Ladakh, Kailash, Trans-Himalayan Chain
3. Niṣadha - Hindukush – Kunlun range
4. Nīla - Zarafshan – Trans Alai – Tienshan chain
5. Śveta - Nura Tau, Turkistan, Atbashi chain
6. Sṛngavaān - Kara Tau, Kirgiz, Ketman Chain

The Purāṇas say that these ranges extend from sea to sea. This is literally true in the case of the Himavān. One who look at the map of Asia closely, then find that the sṛngavaān, śveta and nīla end on the west in the Kizil Kum and Kara Kum deserts, and on the east in the Gobi desert. The niṣadha mountain extends from the Caspian to the China Sea. Hemakūta extends from the sea on the east to the Iranian desert on the west.

Himavan (Himalaya)

The Himavān represents modern Himalaya. The Vāyapurāṇa say that, on the southern side of that kailāsa, the Himālaya is located. The northern mountain wall of the Himalayas forms an arc from Pamir in the west to Assam and Arunachal Pradesh in the east. It is a continuous range running through Jammu and Kashmir, Himachal Pradesh, Uttaranchal, Nepal, Sikkim, Bhutan, Assam and Arunachal Pradesh. It is about 2500 kms in east to west extend from the Indus to Brahmaputra. The Himālya has three clearly distinguishable ranges.

1. The outer Himālaya in the north with an average altitude of over 6,000 meters. It is largely covered with snow
2. To the south of this range leis the lesser Himalayas with a coverage altitude of 4, 5000 meters.
3. Further south lays the Siwalik range with an average height of above 1,000 meters.

The Himālayas are rich in minerals and are the source of thousands of streams.

The modern names of Purāṇic rivers,[5] which originates from the Himalayan range, are,

Gaṅga	-	Ganges	Sindhu	-	Indus
Śatadru	-	Satlej	Iravatī	-	Ravi
Vitastā	-	Jhelum	Devikā	-	Deeg
Vipāśā,	-	Beas	Dhutapāpā	-	Saradha
Kuhū	-	Kabul	Dṛṣadvatī	-	Chitang
Bāhudā	-	Rapti	Candrabhāgā	-	Chenab
Lohitā	-	Brahmaputra	Kauśikī	-	Kosi

As the above mentioned assessment is correct, one can clearly say that the purāṇic Himavān is the modern Himālayan range of Asia.

Hemakūta (Trans Himalayan Chain)

Hemakūta is also situated in the Indian subcontinent. According to Modern geographers;

1. Hemakūta is the modern Ladakh-kailash-Trans Himalyan Chain
2. Purāṇic Kailāsa is only a peak of the hemakūta mountain. It is the existing kailāsa mountain and not the kailāsa range
3. Trans Himālayas lies beyond the great Himalayas. The Karakoram range is the prominent range and extends from the Pamir knot east wards to Tibet, where it known as kailash range.
4. South of the Karakoram are two parallel ranges of lower altitudes called the Ladakh and Zaskar range.
5. The eight 'tressure houses' of Kubera represent eight lesser peaks of the same range.

6. The location of Mandākinī, Alakānandā and Nandā show that the purāṇics were thoroughly conversant with the minor topographical features of the Mānasarovara basin.

7. The inhabitants of the Kailāsa are kinnaras and mahādeva appeared there in the grab of a kirāta. This indicates people with a lower cultural level dwelling in Himālayan forests and adjacent areas.

Niṣadha (Hindukush)

The mountain niṣadha represents modern Hindukush. The highest peak of the Hindukush is Tirch Mir (T32).Other peaks are called T56 and T65. It would be observed that the puranic location of peaks on the western nisadha or Hindukush range tallies exactly with the position of these peaks. Tirch Mir is the Puranic Trikuta whose three majestic peaks T32, T56, T65 represent the Hindu Trinity i.e., Mahādeva, Brahma and Viṣṇu respectively.

Geographical Interpretation of Nilā, Śveta and Śṛngavān

On the basis of Purāṇic evidences, these mountains are the continuation of Meru. These three mountains are respectively the boundary ranges of rāmayaka, hiranmaya and kuru varṣas. In the words of geographers, Niīa identified as Zarafshan, Trans Alai, Koksha Tan and Tienshan ranges. Trans Alai range is the northern most range of the Pamir Mountains. They form the borders between Osh province, and Kirgizstan. Kokshaal Tau, a mountain range in the southern Tien Shan, on the border of the Russia-and China. Śveta identified as Nura Tau and Turkistan. Turkistan, a name conventionally employed to designate the region of central Asia which lies between Siberia on the North and

Tibet, India and Afganistan on the South. The western limit being the Caspian Sea and the eastern Mongolia and the Gobi desert. Sṛngavān identified as Kara Tau, Kirgiz and Ketman ranges. It's located in Kirgizsthan.

Conclusion

On the foundation of the present study one can learn the Purāṇic concept of the islands. There are a number of similarities and dissimilarities can be cited between these islands. One can't locate these islands in the modern continental system. These islands scattered in different regions. But in case of Mt. Meru one can says that, it was the main pillar or core of the world. Most of the geographers have been proved that the ancient Meru is the present Pamir Knot. It is called as 'the Roof of the world'. By observing Mt.Meru, Pamir Knot has importance in Purāṇic age. With the help of Meru, the geographers identified some adjacent islands and countries. From the seven ancient continents, jambudvīpa represents India or Bhārata, plakṣa represents the Mediterranean regions of Asia, Africa and Europe. The śālmaladvīpa identified as equatorial regions of Africa, kuśa as tropical grasslands region, krauñca as Basin of Black sea, śāka as monsoon Asia and the puṣkara identified as Japan and Manchuria. These findings are only the assumption of geographers. After the study of these great islands, we can conclude that the predicissors in geography and scientists located and identified the continents under mere knowledge. Geography developed as a science in the last century. But Purāṇic people travel across the world using their common sense and without using any techniques. Geographic thoughts are developed during the

Purāṇic period itself. Ancient geography, functions as a bridge between Purāṇas and modern geography. Hundreds of years ago, Galileo said that 'earth is a revolving planet' without any modernize equipments and evidence. People started trading and commerce during Purāṇic period. They followed the sun as their pathfinder. This reveals the thirst of people to utilize available facts to complete their mission.

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11. Sudarshan Kumar Sharma, Mahā Vāyupurāṇa,Vol I. Ch.34-49
12. सुदर्शनो नाम महान् जम्बूवृक्षः सनातनः ।
    तस्य नाम्ना समाख्यातो जम्बुद्वीपो वनस्पतेः ॥ Matsya.114.74.15
13. One Yojana is calculated to be eight miles.
14. केतुर्दक्षिणे द्वीपे जम्बुलोकेषु विश्रुता ।
    यस्या नाम्नास विख्यातो जम्बुद्वीपः सनातनः ॥Vāyu.Vol I.35.32

15. G.V.Tagre, Ancient Indian Tradition and Mythology (VoL 37)Vāyupurāṇa, Part 1.1.77
16. S.M.Ali, S. M. Ali, The Geography of the Puranas,p.110
17. Mahā Vāyupurāṇa,Vol I.34.46
18. धनु: संस्थे विज्ञेये द्वे वर्षे दक्षिनोत्तरे ।
    दीर्घाणि तत्र चत्वारि मध्यमं तदिलाव्वृतम् ॥Vāyu.Vol I.34.31
19. The modern geological aspect, Isostasy is mentioned here. Isostasy is the equilibrium that exists between parts of the earth's crust, which behaves as if it consists of blocks floating on the underlying mantle, rising if material (such as an ice cap) is rer and sinking if material is deposited.(Oxford dictionary)
20. Sudarshan Kumar Sharma, Mahā Vāyupurāṇa, Vol I.34.63
21. Ibid, Vol I.45.94-96
22. Ibid, Vol I.41.14
23. Ibid, Vol I.41.6
24. Ibid, Vol I.41.48-65
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26. Lapiz Lazuli is a deep blue semi-precious stone that has been prized since antiquity for its intense color.

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Bhāṣātantra - A Textual Analysis

Dr. Prajith J.P.

Keywords:Tantraśāstra, Mantra, Dakṣiṇācara, Somaśambhu, Nyāsakriyas, Upacāras, Upanayana, Nāndiśrādha, Guruśiṣyādi lakṣaṇa.

Abstract: Bhāṣātantra is a little known, but very handy Tantric work constituting of five chapters, short but complete in itself. This is one of the few Tantric work authored by a non Brahmin named C Veluvaidyan from Chempazanti Grama, a suburb of Thiruvananthapuram. Bhāṣātantra finishes the basics tenets of Tantric rites and rituals it can be simple and lucid form.

Among Indian visionary schools, Tantraśāstra is deemed with special significance. The word 'Tantra' itself means enhancement of knowledge.[1] The practitioner of Tantra attains salvation through knowledge. The sound 'Tantra' is used in many Śāstras. There are still differences among scholars about the origin, the period of genesis and evolutionary stages of Tantra. It extends its literature and principles profoundly through Āgamas[2], Saṁhitas[3], Dāmaras,

Sūtras, Rahasyas, Paddhatis[4], Kalpas, and Samuccayas of Śaivite, Vaiṣṇavite and Śākta schools. There are a lot of both published and unpublished works in these categories of doctrines. In Dakṣiṇācāra or Keralācāra, a large library of sacred scriptures can be found.Almost all of these Tāntric texts are composed in Sanskrit. However, in Keralite Tāntric literature there are many strategic books available in the vernacular as well as many texts in Sanskrit, like *Paraśurāmakalpasūtra, Devotbhavā, Prapañjasāra, Prayogamañjarī, Īśānaśivagurudevapaddhatī* [5], etc. Also, there exist many other texts that have been published in recent times like, *Puṭayūrbhāṣa, Karuthapārānuṣṭana, Kuzhikkāṭṭupacca,* and *Saparivārampūjakal.* Most Tāntric texts written afterwards comes under the influence of *Tantrasamuccaya.* All of these books are of Brahminical authorship.

Apart from these woks there are also very different Tāntric books, non-Brahmanical compositions that are very simple in structure, written in a much easy-to-read manner, created using Malayalam poems. I am here by trying to introduce *Bhāṣātantra* to the Tāntric and literary realms[6]. This

is a book that is very small in size, but much substantial in authenticity and literal beauty. Tāntric students and Tāntrics are provided with the basic things that are needed to be understood, among other Tāntric matters.

It is said that the author, C. Veluvaidyar was an inhabitant of Chembazhanthy village in Trivandrum, anda contemporary and a disciple of Sree Narayana Guru. He was a very knowledgeable man in Sanskrit literature and Indian philosophy.It is understood that he was an Āyurvedic physician from the "Vaidyar" title along with his name. Although Sree Narayana Guru was a Vedantic, it can be clearly comprehended from his works that he had a Śaivite inclination. Kumāranāśan, the well-known Mahākavi in the vernacular, describes Guru as follows: *'Vedāgamasāraññalariñjanṅoruvan tan'*[7] This also is, naturally, seen reflected in the work of his disciple Veluvaidyar.In many parts of his work, *Bhāṣātantra*, the author refers to and exhibits deep knowledge of Sanskrit Tāntric works like *Śāradātilaka, Somaśambhū, Harameghalā* and *Jayapraśchādhikāra*. No information is available about his followers or descendants.No one knows anything about this work or its untraceable second part, *Prayogamālikā*,

Tantraprakāśa, and other lost works of the same author like, *Vedāntahṛdayā, Kilippāttukal, Nakṣatradīpikā* (Astrology), *Chandrāngadacharitam Āttakkadhā, and Śumbhaniśumbhavadham. Bhāṣātantra* cannot be seen in any of the manuscript libraries or book stores.The book was found in the personal archive of Late Śri Divākaran Potti, priest of Kāñjiravilākam Devi Temple, Pettah, Trivandrum, a veteran who had been practicing Tāntrism traditionally.

The language of the work is composed in a way that makes it easy to comprehend for anyone familiar with Malayalam language, not to mention erudite Tāntrics. This book covers over forty-six pages in five chapters. *Prayogamālika,* supposedly its complementary second part is not extant. It consists of only Chapter 6 to Chapter 10.This author's inquiry for the missing parts was not fruitful. The book begins with a cheerful with Īśvara Vandana and the Guru Vandana.

kuttamattiprapañcatte

ttottirakṣiccaziccidum̐

pottiyakṛpatannenne-

ppottuvānkaitozunnuñjān

iruḷumveḷiyumnērē-

yaruḷittannadēśikan

tarasānugrahamvāri-

ttaruvāntatpadambhajēl [8]

Further on, many scriptures and scribes are mentioned and adored viz: Gāyatrī, *Goutamī, Śāradātilakā* and Tāntric texts of the like, among which twelve of them, viz: Agastyādi Mahādivyasaṁhitāvalīs, *Siddhāntaśekhara, Jayapraśchādhikāra, Viśwakarmamatā, Rudraprasāda, Mantradarppaṇa, 4-way Nāradādimahapañjarātras, Kalpagranthas, Dharmottara* texts, *Somaśambhumata, Haramekhala, Bhagavad Gīta, Jñānavasiṣṭha, Upaniṣads,* etc. and around fifty texts are found mentioned and recollected in Veluvaidyar's short work, advising the reader or practitioner to perform these learnt tasks regularly and routinely with discipline and perseverance. *Prayogamañjarī* of Ravi, is a well noted Keralite Tāntric work, which falls in the Śaivāgama path, and it exhibits a clear picture of the author's study of numerous Śaivāgama texts. Similarly, Veluvaidyar's research on scores of authentic texts

can be seen reflected in his work, the majority of the mentioned reference works being of Śaivāgamite nature. He also advices that all ritualism must be positive observances or Sātvik, and nothing with negativity or Nīcakarmas should be performed, and that timely discernment and prudence is especially needed for the practitioner.

puṇyahomaṅṅaḷekkoṇdu

pāpaśāntivaruttidāṁ

tanmūlaṁpuṇyakarm'maṅṅaḷ

muttimuttivaruṁnṛṇāṁ

nityānityavivēkādi

sādhanajñānamakṣaṇaṁ

teḷiyuṁpunarennāluṁ

sādhiccāvaziyalalpavuṁ

tettātebalamāyippoyāl

mokṣasīmayilēvanuṁ

cennucērumatallāte

nīcakarm'maṅṅaḷceykilo

pāpiyāyvarumennuḷḷa

torttaṟiññunaṭakkaṇaṁ [9]

Hereby, the author suggests that a Tāntric must be a fair-minded, conscientious, ethical, sinless person.This great advice is ironically perfect for the modern Tāntric race.It means that Tāntric practice should not be done just for wealth and fame.After such an advice the Ācārya writes about the cult of Tantrādhyāyana and the nobility of Dakṣiṇācāra. Thereafter he explains the reason behing writing this scripture.

śrutismṛtipurāṇokta

sukṣmasārodayaṅṅaḷāṁ

tantragrandhaṅṅaḷyātonnu

millakēraḷabhāṣayil

atināladhunānānā

tantragrandhaṅṅaḷtannile

viṣayaṅṅaḷilikkāla

ttanukulaṅṅaḷākiya

bhāgaṅṅaḷes'saṅgrahicca

kkāryasāraṅṅaḷokkeyuṁ

kēraḷīyakumāropa

kārārt'thaṁnijabhāṣayil

bhāṣātantramcamappānā

ytuṭaṅṅunninnuñjānitā![10]

The next part describes the daily and even momentary duties of a Tāntric. From the rising up with prayers in Brāhmakala or early morning,to ablutionary rituals, Śouchāśouchavidhis, Prabhātasnānavidhis, and its Gaṇdūṣāvidhis, Snānaṛgmantrās, immersing methods without freeing the crest hair lock, dressing codes, Sandhyāvandanādividhis, Tarppaṇas, Śaivite Bhasmalepanavidhis, Gāyatrījapavidhi, Arghyapādyādividhis etc. are afforded in brief detail to the dedicated Tāntric.

In the second chapter, a Tāntric's temple entry routine after Sandhyāvandana, entering the Nālambalam, Pādaprakṣālanavidhis, Anujñāmantrās for entering the Srīlaka, Khandānādavidhis, Kavāḍotkhāṭanavidhis, Nirmālyavidhis, Vigrahasnānavidhis, Abhiṣekamantrās, and Dīpasthāpanavidhis are

also afforded. He also mentions that more details about such rituals can be found in *Prayogamālikā*. Further on he describes various Nyāsas. He comments on the importance of such Tāntric rites and rituals as follows:

bāhyābhyantarasampūrṇṇa

śud'dhiyuṇṭāyvaruṁtadā

martyatvaṁviṭṭudēvatvaṁ

prāpikkuṁdvijaniṅṅane

vācaspatimatamkāṇu

nnatinālnyāsasañjayaṁ

ceyyāñjālbalahīnante

yud'dhayātrayennapol

varumāyatinālṭantra

prayogācāramokkeyuṁ

ācarikkēṇṭatāṇennu

tarkkamattudharikkaṇaṁ!![11]

Here, the phrase *'balahīnanteyuddhayāthrayennapol'* signifies the authoritativeness of Tantra, portrayed very simply. One who has poor mental strength, attentiveness, devotion and belief should not attempt these practices and that this is meant only for the qualified practitioner. Following this, he delves into Kriyas like Dehaśuddhikriyas, Śankhapūraṇavidhis, Prāṇāyāmavidhis, Karanyāsa, Lipinyāsa, Keśavādinyāsa, Tattvanyāsa, Ṣadanganyāsa, Dikbandhanavidhi, Prāṇapratiṣṭha and Pūjākramas like Āsanavidhis, Dravyaprokṣaṇavidhis and Āvāhanavidhis are prescribed to be practiced along with Ṣodaśopacāra. After this he illustrates Srībalividhis and Vaiśvadevavidhis with beauty and grace.

vidhi pole kaziccittu

durācārannaḷonnumē

manas'sācintaceyyāte

sadācārannaḷpettidum

bhagavatkkadhavāyiccum

vāzaṇamdvijarokkeyum[12]

In these slokas too, emphasis is given to Sadācaraniṣṭṭa. In the third chapter titled Pūjāvidhi, Īśvara, the creation of Trimūrtis or the Holy Trinity, Triguṇātmika Prakritī, creation of the cosmos, Śaiva-vaiṣṇava-śākteya divisions, Devatāgaṇas of human form, differences in forms, Pūjāvidhis for idol-worshippers and those who seek spiritual elevation etc. are covered in 'Kālānukūla' way. 'Kālānukūla' or 'timely' is indeed a sublime quality of an Ācārya. Here we can find a hint that the need to change the methodology of ritualism in course of time is specified. Following this, there are the Saptakodi Mahāmantras, their sections, and Ṣodaśopacāras are dealt with. The author states that the details of Upacāraprayogas are to be found and learnt from *Prayogamālikā*. In addition to this, Gurunādhaprayoga or observing the ritualistic routine of the Guru is also mentioned to attain perfection, covering Nivedyavidhis, Pūrṇapuṣpañjalīvidhis, Puṣpadravyavidhis, Dīpārādhana, Pradakṣiṇa, Namaskāravidhis and Sanyāsavidhis as prescribed by Bodhāyana Divyas, concluding the 3rd chapter. The sloka of Sanyāsavidhi is much relevant:

vigrahārādhanāpakva

nāyavansanyasikkukilo

sid'dhanāyvaruṁtarkka

millanūnamorikkaluṁ

vāsanāśaktiyecutti

ppidiccuḷḷilamarttuvān

vigrahārādhanaykkotta

mārgaṁmattonnumilledo !

atināloduvilkiṭṭuṁ

śud'dhasanyāsamakṣayaṁ

itinekramasanyāsa

mennahosutabhāṣitaṁ !! !!

itiṭṛtīyoddhyāyaṁsampūrṇṇaṁ !! [13]

The very important fourth chapter, describes the qualities and qualifications of the Guru and the disciple, as well as the methods and theories to be observed.It is a rule that an Ācārya should be a gracious, compassionate nobleman, expert in all

Śāstras, perfectly healthy, of excellent moral values, disciplined, who never thinks of hurting others,the wealth of others and short comings of other religions, free of avarice, and possessing many other virtues. Modern Tāntrics should certainly be aware of these parts of the work. If the disciple is not able, it affects the guru and if the guru is not noblethe disciple is in danger, and he dictates that the teacher and disciple should test each other. It says that this should be grasped within a year, six months or three months.

ellālakṣaṇamokkunna

payyaneśiṣyanākkaṇaṁ

alleṅkilguruvinnāpa

ttellāṁvannubhaviccidum̐

atinālguruśiṣyanmā-

ranyonyañjaparīkṣayēl

orusamvatsaramyukti

pūrvaṁśiṣyanenityavuṁ

parīkṣiccurahasyaṅṅa

ḷaṟiñjīdaṇameṅkiluṁ

kuṟañjāloṟumāsaṅko

ṇṭaṟiyāṁcilarepunaḥ

trimāsaṁkoṇṭusādhikkā

mityāhurapikecana

ippaṟañjavadhikkuḷḷil

tṛptiyāyigrahikkaṇaṁ!! !![4]

When the teacher gets a qualified disciple, he is supposed to educate him through Upanayana and proper Gurukulasaṁpradāya according to Puraścharaṇādis, and attain Siddhi and provide the best Gurudakṣiṇa in his capacity. Dakṣiṇavidhis are also afforded. The subsequent sections of this work covers Vidhis to be followed in the Guru's residence.

In the fifth chapter, Upanayanavidhi is rendered in the Āpasthambhādi Sūtrānusāra. In this Nāndīsrāddhavidhis and Homavidhis are described. In the last part, he advocates the importance of Tāntrism, to advice Tantra to the competent disciple, and says that one becomes wise through culture.

cintikkātemanuṣyaril

tulyabuddhiyodīvaṇṇaṁ

killillāteparañjatil

dvēṣamuḷḷavaruṁpinne

snēhamuḷḷavaruṁtathā

kāṇumāyatinālinne

ntāṇatṛptiyitinnaho!!

itipañjamoddhyāyamsampūrṇṇaṁ!! !![5]

Thus, the author has done a great deal of excelling at that time and the book is rendered with amazing skill. This book must be known in the Tāntric world and in Kerala Tāntric literature and should be a star in the world of Malayalam Tāntric literature. Details of all basic things found in other Sanskrit and Malayalam Tāntric texts (Jñāna, Kriyā, Caryā, Yogā parts) are presented in a simple manner by the author, without compromising literal beauty and authenticity, in a small book.

When comparing with all other Tāntric texts, the work is simply outstanding.This is due to the clandestine nature which is inherent to Tantra. Such Śāstras are beyond one who is under informed in Sanskrit and Tantra. This is where the relevance of people like Veluvaidyar becomes clear. In a period of extreme suffering due to caste-based discriminations, the creation of such a book, its technical practices, and rituals, written in the simplest language for everyone to understand and follow, was indeed a great feat.Only a well-educated person who has a sharp intellect and is aware of Śāstras can articulate such subtle scientific subjects.Otherwise they will turn out to be just philistine rhetoric. As Swami Vivekananda said (Vivekanandasūktis) "Sacrifice, genuflexion and prostration are indeed fine! But only if they lead us to excellent, productive ideologies and deeds!" Tāntrism and its Kriyābhāga are enriched with such procedures.Sadly, even though Tāntric practices are abundandant in modern society, they never lead us to noble ideologies and deeds. All is intended only for '*Udaranimittam Bahukṛtaveṣam*', or 'various roles for subsistence'. Tāntrics who are supposed to be '*Vitthaśāṭṭya Vivarjitha*' are seen to excel in blatant '*Vitthaśāṭṭya*'. They do

not even glance at the wide depths and scope of this subject.It is clear C. Veluvaidyar, a Śaivāgamite, was a different person.His work is considered magnanimous in subject matter and the rich linguistics.

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The Nature and its Conflicts with Man in Literature

Dr. K.L. Padmadas

Key words: Eco-criticism, Kālidāsa, *Abhijñānaśākuntala*, Nature, Joy of life, Civilised men.

Abstract: The conflicts between man and nature reflected in the literature are searched in the study. Based on the elements in the *Abhijñānaśākuntala*, the study tries to reveal the interests of Kālidāsa to protect the ambitions of a city man. Though he is glorified as the poet of the beauty of nature, Kālidāsa carries all the conflicts of a civilised man with the nature.

Eco criticism is not considered as a process only in literary field but it influenced every field of cultural life and its facets are always revealing new problems related with the human life in the world. The concepts on nature and ecological system were developed through ages and it can be seen in the initial stages of post-colonial phase. The problems of nature faced by humanity as a political issue have a long history. The issues related with nature can be studied by scientists in their ivory towers, but the reality of its disturbing

consequences is faced by all the life on earth. The remedy to this issue lies not in the theories of the academics but the productive creativity of the people themselves, which can be enhanced through the intervention of an artistic imagination. Eco criticism aims to bring a transformation of literary studies by linking literary criticism and theory with the ecological issues at a large. It is the study of the relationship between literature and the physical environment. Eco-criticism launches a call to literature to connect to the ecological problems. It is directly concerned with both nature and the environment.

It is noted that most of the attempts on eco-aesthetics came in to existence in the 20th century. In his essay 'Literature and Ecology an experiment in Eco criticism' William Rueckert used the term eco criticism as a term for literary purpose in 1978. Rachel Carson also gives a new direction of eco criticism in his *Silent Spring* in 1962.

Ecological concepts and the representation of nature can be traced from the age of *Ṛgveda* in the history of Indian literature. But it is noted that the eco-aesthetics was developed on the basis of the political issue to protect the natural resource in the modern era. Here the Vedic and the classical

Sanskrit literature reveal a different space while comparing with the modern concept of eco-aesthetics. The Vedic literature gives a broad picture on the concept of nature. But it is also considerable that the primitive age of the composition of Vedic literature changes its mode of representation. It is not easy task to disclose the primitive ideas on nature without considering its space and time. Thus, the modern view on nature is entirely different from the concept of nature in ancient time. The ecological issues faced by the modern life cannot be seen in the primitive cultural productions. Most of the cultures were closer to the nature than the modern concepts of ecology and related issues. So the readings need a wide perspective while approaching the ancient literature based on the modern tools of aesthetics.

We can consider the Vedic corpus, especially the *Ṛgveda*, as the main primitive source of the representation of the relation between nature and man. Most of the deities praised in the whole hymns can be consider as the earlier examples for the attachment of nature with the human culture. The deities like Uṣas Rātri, Agni, Soma, Savita and Parjanya were the mere representations of the nature and its relation with the living beings. The distance between the man and nature was treated as very short. The gap between nature and

man became more wide in the course of time. The mode of representation of nature in the classical literature is entirely different from that of the Vedic scriptures. The development of every civilization made the man far from the nature. So it is very clear that the urbanization and the reformation of the culture reinforced the disintegration of man and nature. The space between man and nature determines the development and progress of culture in this sense. Thus the Eco-aesthetic concept which is developed in the epoch of post-colonial phase cannot be applied in the ancient Sanskrit literature. But the awareness of the ecological vision can be traceable in primitive cultural productions more clear than modern literary genre. The approaches of a Vedic poet on nature are considered as deeper than the views of Kālidāsa and other classical writers in Sanskrit.

The Eco-aesthetic is not a mere analysis of the pertinence of man and nature in literature. It is also an issue of ecological concern that the dissimilitude of man and nature in cultural productions. As described earlier, the parting mentality of man from the nature can be seen in the literature, which is considered as the sign of a developing society. The urbanization of every sphere of human life indicates their socio-cultural progress and reformation. It is also the quittance

from nature. Thus the cultural productions including literature in a civilized society reveal the riddance of man from the nature. The present paper is not aimed at the revelation on the relation between man and nature in Sanskrit literature. The concept of nature as reflected in classical literature is not a subject matter of the present study.

The paper tries to disclose the parting mentality of Sanskrit poets from the nature in an urbanized social situation. Kālidāsa's *Abhijñānaśākuntala* is taken as the pivotal work for the study. Though the works of Kālidāsa are widely treated as the great illustrations of deep relation between man and nature, a strong urge for the riddance from nature can be traceable. The step back of man from nature, sometimes, is treated as the nobility of society in the works of Kālidāsa. He is always keeping his position in a civilized social condition. He considers the rural and primitive life and concepts in the other side. Being a man from the civilized society, Kālidāsa widely celebrated the nature and its beauty. But the spectacle is always coined from the view of a sophisticated society where the nature is forced to keep distance from the man. Every representation of the beauty of nature is the consideration of the lost nature. It is said that the loss of nature is represented in the literature and at the same time, the

tendency of a cultured man i.e., to quit from the deep root of nature, can be seen in these scriptures.

The aversion of Kālidāsa to the forest and raff clearly makes some opposite binaries. For Kālidāsa, the forest and the life in the forest are not merely representations but it reveals the sum-total of the repugnance of life which is celebrated by the men in the cities. Kālidāsa represents the forest, penance and other savage life as the disinclination of life and the civilized city as the peak of the celebration of life. He uses the symbol of tapovana as the aversion to the joy of life. Kālidāsa not only stands in the side of enjoyment of the life but also rejects and protests the concepts that forced the life to intertwine with the forest.

As we know, Kālidāsa takes the plot of *Abhijñānaśākuntala* from the Śakuntalopākhyāna of Mahābhārata. While creating a drama from the plot of Mahābhārata, Kālidāsa moulded it in the basis of the conflict between the city and forest. The friction of civilization with the forest can be seen at the first act of the drama. The development of this tension leads the drama to the full-fledged form:

"ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च" (12)

Here, the symbolization of the hero with the bow and arrow clearly shows the invasion of the civilized man to the uncivilized raff. Moreover, the tendency to defeat the invasions to the forest and the life related to the deep nature is developed throughout the play. The proclamation of tāpasas announcing the necessity to protect the forest from the hunting of the king can be considered as one of the attempts to the aforesaid tenancy:

"भो भोस्तपस्विनः सन्निहितस्तपोवनसत्वरक्षायैः भवतः।
प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुःषन्तः।" (50)

Here, the tensions of the nature against the cultured society are depicted as the words of the sages who lived in the forest as a part of the core of the nature. The entrenchments in to the forest and its impact are also revealed in the first act of the drama.

"तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः
पादाकृष्टव्रततिवलयासङ्गसंजातपाशः।
मूर्तो विघ्नस्तपस इव नो भिन्नसारङ्गयूथो
धर्मारण्य प्रविशति गजः स्यन्दनालोकभीतः।।" (1.30)

The entering of the king to the forest is considered as the supreme problem for the bio-diversity of the forest and the tāpasas who lived in the lap of the nature with peace. But the

introduction of the hero of the drama clearly depicts that the Duṣyanta, the symbol of a civilized society frustrated the status quo of the way of life in the forest. The vision of Kālidāsa, thus, discloses his partiality to the so called cultured people away from the nature. The citation mentioned above is a clear description on the impact of the invasion of the civilized men to the nature. Though we can get some evidences of the king as the protector of the forest and penance, the different binaries are able to wipe out all these artificial tendencies of a civilized man. We can see some evidences like:

"तपोवननिवासिनामुपरोधो मा भूत्। एतावत्येव रथं स्थापय।" (22)

But it is noted that the aim of the hero was not the upliftment of the so called raff. It is very clear that the king with a group of armed force have come to the forest for hunt, not to protect the forest. The following lines prove the incredibility of a city man:

"भवति, यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः।
सोऽहमाश्रमिणामविघ्नक्रियोपलम्भाय धर्मारण्यमिदमागतः।।" (38)

In fact, the king not aimed at the welfare of the forest people. But here, he says Śakuntala that he have came here to protect the life of the people living in the forest. He did not

reveal that he is the real king. He wanted to hunt in the forest. After seeing Śakuntala he gave up the animals and tried to enjoy with the girl in the forest.

In the second act of the play, the tāpasas approached the king who was eager to meet the Śakuntala, to protect the penance and sacrifices. By hearing this, the Vidūṣaka says that the request of the tāpasas is very apt for you in this critical time. Thus, it is said that the loving mentality to the forest and the protection of the penance are the mere ways of the hero, Duṣanta, to fulfill the interest of hunting animals and Śakuntala.

While Duṣyanta tried to kill the animal in the forest, he is stopped by the tāpasas. They stood between the king and the deer: "भो भो राजन्, आश्रममृगोऽयं। न हन्तव्यो न हन्तव्य।" (13). You should use your weapons for the protection of the people in need. Never use it against the depressed people.

"तत् साधुकृतसन्धानं प्रतिसंहर सायकम्
आर्तत्राणाय वः शस्त्रं न प्रहर्तुमनागसि।।" (1.11)

The picture of the tāpasas who stood between the deer and the armed king shows the aforesaid dialectics of man and nature.

As discussed earlier, the question of the prakṛtivarṇana of Kālidāsa needs more clarifications. As a member of a cultured or civilized society, Kālidāsa have to face the problems of the lost nature. It cannot be compared with the present issues of modern ecological concerns. But an initial and undeveloped awareness on the ecological issues can be traced on the literary world of Kālidāsa. We can see the man who is trying to depart from the nature in the works of Kālidāsa. If a civilized community is trying to discuss about the eternity and the aesthetics of the nature, it is considered that the people belonging such communities have been facing the fleeing of man from the nature. When the subjects of nature like the forest, the river and the sky are began to depart from the empirical life of the people, the literary genre and the world of imagination fill with the dreams of dense forest, rivers and sky. The lost rivers of their material life try to flow in the imagined world of literature. That is why Kālidāsa, the member of a civilized society, is always praising the beauty of the nature throughout his works. The beauty of the nature in the literary world of Kālidāsa can be treated as the nostalgic imaginary feeling of a city man who lost his deep relation with the nature.

Kālidāsa gives the role of a reformer to Duṣyanta who rescued the Śakuntala from a savage life. He is depicted as the savior of Śakuntala from a rabble group and tries to recommend an open life filled with the ultimate joy of a city-dweller. The hero is glorified as a man who always tried to protect and save the heroine from an 'un civilised' raff. The whole play is led to complete the great attempt of Duṣyanta to civilise the Śakuntala, the member of an 'uncultured barbarian society'. The life of Śākuntala in the forest, according to Duṣyanta, is a big mistake. The beauty of life is glittering in the city. It cannot be attained at the lap of the nature. So Kālidāsa give a fade picture of the life of Śakuntala and she got the chance to get out of the forest life. The partiality of Kālidāsa to the citylife can be seen throughout the drama. He gives more importance to the civilized city culture and avoids the greatness and the beauty of the life in the forest. Śakuntala has to live in the heart of the city where the celebration of the life is deposited. Śakuntala is not a daughter of the forest. Kālidāsa thinks that the forest and the premises of penance is just like a cage to Śakuntala. She should be free from the benumbed society. Duṣyanta says:

"कथमियं सा कण्वदुहिता। असाधुदर्शी खलु तत्र भवान् काश्यपः य एनामाश्रमधर्मे नियुङ्क्ते।" (24)

Thus, Kālidāsa reveals that Śakuntala is imprisoned by the nature and the duty of Duṣyanta is to free her from the bondage of the forest life. According Kālidāsa, she is not apt to do the works with the life of nature. The beauty of Śakuntala is designed for the male oriented social condition of a civilized city. That is why he accused Kaṇva:

"इदं किलाव्याजमनोहरं वपु-
स्तपक्षमं साधयितुं य इच्छति।
ध्रुवं स नीलोत्पलपत्रधारया
समिल्लतां छेत्तुमृषिर्व्यवस्यति।।" (1.17)

The words of Vidūṣaka in the ….. act also state that Śakuntala should be released from the wild society. If the king doesn't save Śakuntala from the forest life she would be trapped in the hands of any wild man. At a time, Duṣyanta mocked that the conduct of animals and human beings are same in the tapovana (184).

In the fourth Act, Kaṇva, the man belongs in the forest, depicted as the speaker of the life of the city where people live in the second stage of life i.e. gārhasthya. Kālidāsa used the sage Kaṇva who is the symbol of the life

along with the nature, to vindicate the necessity of the life developed in the cities. He proclaims the importance of life in which the nature and its diversity have been rejected. Most of the verses in the fourth act of the play are dedicated to the glorification of the family life in a civilized city by the detached man, Kaṇva.

. The aim or the nirvahana of the play is clear from the above discussion. All the attempts aimed at to bring Śakuntala in to the civilized life. The whole play is said as the process to bring the wild beauty Śakuntala to a celebrated space of life far from the nature. The play tries to depart Śakuntala from the deep relation with the nature. The obstructions of this aim make the dramatic conflicts in the play. Though Kālidāsa depended on the beauty of nature to glorify the greatness of love, he did not accept it as a static space for the celebration of life. It is a temporary platform to develop the beauty of love. That is why he gave the importance to the setting out of Śakuntala to the city.

The curse of Durvāsa is considered as the main obstacle in the course of the story. It is the main contribution of Kālidāsa that differ from the plot in Mahābhārata. Here, the curse is treated as the outcome of an unrefined society and the Durvāsa is a member of wild society where the artificial concepts of life and love are rejected. Due to the curse of

Durvāsa, Śakuntala reached at another plate of penance i.e. in the āśrama of Mārīca.

Finally, Duṣyanta redeemed Śakuntala from the deep relation with the nature. The journey of Śakuntala from the life of nature to the clamour of civilization. It is the awful redemption of mankind from the navel relation of nature. Kālidāsa, here, used love as the only way of Śakuntala to reach the city from the lap of nature. All the obstacles are the concepts related with the nature.

The conflicts between man and nature can be seen throught the play of Kālidāsa. Though he is glorified as the poet of the beauty of nature, Kālidāsa carries all the conflicts of a civilized man with the nature. He depicts the elegance of nature in his works, at the same time, he tries to protect the elements of a cultured society from the primitive beckoning of the nature.

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JOURNAL OF MANUSCRIPT STUDIES

Vol.48.2020

Journal of Research Devoted to
Publishing Ancient work and Research Papers

Edited, Printed and Published by
Dr. Rejani R.S.
Asst. Professor and Head
Oriental Research Institute and Manuscripts Library
on behalf of the University of Kerala
Reg. No.14-1/AL 83 dated 18.03.83

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